



THE NEW YORK



DRAMATIC MIRROR

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PRICE TEN CENTS.



DOUGLAS ATHERTON.

AT THE THEATRES.

Lycium.—The Gray Mare.

A comedy in three acts adapted from the German by George R. Sims and Cecil Raleigh. Produced April 25.

John Maxwell, M. D. Herbert Kelcey
David Maxwell, M. D. Edward J. Ratchiffe
Ageron Maxwell, M. D. Fritz Williams
Colonel Gavachan, M. D. Wm. J. LeMoine
Richard Beeswick, M. D. Charles Walcott
The Count De Chevreille, M. D. Eugene Ormonde
Collins, M. D. Augustus Cook
Scuba, M. D. M. Raynton
Kate Stanhope, M. D. Miss Cayvan
Julia, M. D. Effie Shannon
Seline, M. D. Winona Shannon
Marie, M. D. Jessie Tyrone

White Roses.

An episode in one act by Lottie Blair Parker.

Rosamond, M. D. Georgia Cayvan
Ethel, M. D. Effie Shannon
Wilson, M. D. Mrs. Whiffen

The function and effect of that form of entertainment called a curtain-raiser should be similar to the purpose and result of the ante-breakfast orange. But too many of them in fact resemble the matutinal medicament in taste, though they bear no resemblance in tonic power.

The "episode" of The White Roses at the Lycium, Monday night, was distinctly and sustainably mawkish. And its main quality was faithfully and even hysterically illustrated by its leading figure, Miss Cayvan. The incident is not worth the telling, much less detailed acting, and the only commendable things in its interpretation were the work of Miss Shannon as an afflicted maiden and the lifting to laughable prominence by Mrs. Whiffen of the character of a serving woman soured against masculinity by a three-fold matrimony in each experience in which she had found cumulative disappointment.

The new comedy was quite different, and banished the effects of the introductory piece. Strangely enough, like several of the most amusing of recent comedies, it is taken from the German; a source which up to within a short time has in life been credited with taciturnity, philosophy, and, so far as the stage is concerned, tragedy, rather than lively humor. But in this piece, probably as in others, the basic and scientific fun has been added to, in order to give local color, from the well-known store upon which all English writers make drafts in greater or less degree.

The play develops, with accumulating liveliness, the possibilities—all amusing—but sometimes attach to a lie. A staid doctor, in order for example to rebuke his intended wife for habitual fibbing, tells an apparently innocent untruth which involves all the characters in trouble.

His fiancée and her married sister are thereby brought into contact with an Irish colonel, with whom a compromising flirtation had been carried on by the one now married, and against meeting whom they had laid clever plans, the doctor himself is involved with a neighbor and covered with ridicule, his brother, by trying to assist a third and younger brother in a love scrape, is dragged into the circumstantial net, and all because the lie told by the doctor about riding a horse corresponds with an actual ride by the scapegrace youngest brother in escaping from the wrath of the father of the girl with whom he elopes.

The whole thing, of course, is highly impossible in real life, but by clever stage arrangement appears quite plausible, though at times it is farcical. For an initial performance it went quite smoothly.

Mr. Kelcey dropped his modestness to personate the physician who seeks to teach a lesson but brings disaster, and looked and acted quite staid and elderly.

Mr. Ratchiffe, as his brother, an intending musical genius who becomes mixed up with circumstances, was commendable except for occasional exaggeration. Fritz Williams, as the wild young brother—with all the dogmatic cussedness of the modern youth and an owl-like assumption of earnestness all his own—made a pronounced hit. Mr. Le Moine's Irish colonel was picturesque in personality, especially as to beard, and but for a lapsing brogue would have induced a perfect illusion. Mr. Walcott as a solicitor, carried the professional air; Eugene Ormonde filled the senses as an eccentric Frenchman, Augustus Cook was happy as a cockney liveryman, and Mr. Raynton's butler was carefully conceived and performed.

Miss Cayvan in the leading woman's part displayed her characteristic comedy moods, and Effie Shannon individualized the part of the married sister with a habit of suspicion admirably.

Most of the members of the Lycium company have a pronounced and inartistic habit of taking the audience into all confidence. It is fatal to stage illusion.

The clientele of the Lycium was well represented, and as many notable first-nighters were present, the house overflowed.

Metropolitan.—Leah.

The audience that assembled at the Metropolitan Opera House on last Tuesday evening, to see Mme. Bernhardt play Leah, was very large and very demonstrative, but it cannot be said that her rendering of the character of the unhappy Jewess added anything to her reputation.

In not a single scene was Mme. Bernhardt more effective than have been some of her predecessors. She was called again and again after the course scene, as she was after some of the other strong scenes, though her declamation was far from being remarkable.

Madame Bernhardt's delivery of the course falls much short of being as effective as Madame Januschek's was in the days when she played the part. The chief reason for this lies in the fact that Januschek has much the bigger voice. Leah is a larger, a nobler, and a more commanding type of woman than Bernhardt makes out to be capable of making her.

M. Darmont's version of the piece is much more like Mr. Daly's version than it is like the original. Moseenthal's Deborah is a play

of vastly more literary merit than is either the English or the French version, into which the adapters have injected as much of the sensational as they could possibly get in. It is certainly not in Leah that Madame Bernhardt is seen at her best.

Park.—Count Casper.

Charles T. Ellis continues his performances of Count Casper for another week at this theatre. The public have given the star and his play their hearty endorsement, the house being packed at every performance.

This week Mr. Ellis sings two new songs—"I Love You All" and "Putty Soon"—and judging from the enthusiastic manner in which they were received on Monday night, they are destined to become as popular as any of his musical efforts.

The play is evidently pleasing the people, and Mr. Ellis will evidently end the season a large winner.

Grand.—Money Mad.

Money Mad attracted a good-sized audience to the Grand Opera House last night, doubtless influenced by the desire to see Emily Rigi as Kate O'Neill. Her interpretation of the role was admirable at every point, full of feeling, and replete with details of artistic finish and thoughtful elaboration. The performance generally had the smoothness begotten of long practice on the road. Next week, Nellie McHenry in A Night at the Circus.

Keder and Bin's.—Variety.

Carmencita, the Spanish Students, and Fra Diavolo, still continue in popularity and nightly attract large audiences. On Monday Florrie West, who has been seen here in farce-comedy but never before at this house, made her first appearance and as a graceful little dancer and a versatile vocalist in character parts scored a hit.

Tony Pastor's.—Variety.

The element of novelty was added to the entertainment at Pastor's on Monday. Bonnie Thornton made her first appearance. We do not know where she came from, but she brought nothing original with her. Her voice is of that peculiar kind that is more frequent in music halls than elsewhere. The others that appeared, including Lydia Yeamans, Ward and Vokes, Frank Bush, James Hoey, and Dutch Daly were old favorites, and they made the evening pass very quickly.

Jacks.—Hands Across the Sea.

This melodrama has been seen several times in New York. Its five acts are filled with the sort of heroics that certain playgoers love, and so it holds its popularity and attracts large audiences. The present engagement will prove no exception, judging by the overflowing house on Monday night.

Windsor.—The Golden Ladder.

Edwin Thorne, supported by a capable company in The Golden Ladder, is the attraction at the Windsor this week. The cast on the present occasion is the same as that seen at the Park recently. The play was applauded by a large audience last night.

People's.—Kidnapped.

Kidnapped opened at the People's to a large and sympathetic audience last night.

D. K. Higgins as the German duke was the life of the piece, while Lizzie Conway, Bertie Conway and E. H. Carroll came in for their share of the applause.

At Other Houses.

Mr. Wilkinson's Widows, made somewhat novel to those who enjoyed it originally in this city by new personators, is again proving that it has highly popular elements. It has entered its third week at Herrmann's, and as the engagement is limited, it will fill out its season to full houses. William Fléon's Elysium will be the next production at this house.

Across the Potomac is probably in for a run at Proctor's. The story of the play has been given greater coherence by wise amendment of the lines, its interest is consequently strengthened, and the moving effects are more scientifically worked. There are several exciting climaxes in the play, and its concluding scene is one of the most remarkable, pictorially, on the stage. The curtains must now permit the curtain to descend at 10:40.

Col. Carter of Cartersville may be seen at Palmer's only this week. As a quiet picture of Southern character and courtesy it is most enjoyable, the work of its leading actors seeming to grow more deft as it draws near its close. Next week the Digby Bell Opera company will appear in Jupiter.

The humor of the time-deceiving conceit in Polly Middle, Gunter's fantastic operetta, now running at the Fourteenth Street Theatre, the comic abilities of the company, headed by Annie Pixley, and the amusing propriety of the dressing and pictorial accessories combine to win a patronage which promises a long term for this venture. Miss Pixley has been most fortunate in her new medium for favor, and the author is equally lucky in his interpreters.

Reilly and the 400 will run but another fortnight at Harrigan's. This good-natured satire on social pretension, is one of the happiest things Harrigan's comic pen has made, and people who see it once generally repeat the amusement. Ada Lewis, the "tough" girl, and the other street types make a picture whose exaggerations but serve to suggest the truths of a complex under-life, which has its pathos as well as its hilarity.

At the Casino, Child of Fortune has taken a sturdy hold upon favor. It is one of the best comic operas seen on this stage in a long time. Musical, witty, clean and well dressed, it promises to run until autumn.

Francis Wilson and his associates in The Lion Tamer may be seen only this and next week in this city at the Broadway Theatre.

This popular comedian's friends, bearing in mind his proposed long absence from the city, will no doubt take advantage of the short season yet remaining.

William H. Crane will continue The American Minister at the Star to the close of his season. This play seems to measure Mr. Crane's powers as a comedian more nearly than any he has before appeared in, while in one episode it gives him an opportunity for pathos which he intelligently embraces. The audiences at the Star are large and demonstrative. When Mr. Crane has satisfied his city friends he will display his diplomacy to his large following on the road.

A Jolly Surprise is no misnomer at the Bijou. Fanny Rice's triumphs on tour have been repeated at this theatre, and this week she is reminiscent of her former vogue at the Casino, as she dances as she used to dance in Noddy, and affords an optical illusion in the guise of Galatea.

ARTHUR WALLACK MAY STAR.

Joseph W. Shannon, long with Wallack and now doing admirable character work with Crane, the other day made a substantial offer to Arthur Wallack for a ten weeks' tour in Woodcock's Little Game, Captain of the Watch, A Morning Call, and other short comedies with which his father was identified.

It will be news to many persons, but it is said to be a fact that young Mr. Wallack possesses talents of the same order, if not of the same brilliance, that made his progenitor the leading light comedian of his generation. Moreover, Mr. Wallack has appeared several times in emergencies with considerable success.

Friends are urging him to accept Mr. Shannon's proposal, and something may come of it.

MASKS AND FACES.

MAUD ADAMS has been selected by Charles Frohman to play leading parts with John Drew. Miss Adams has been connected with Charles Frohman's stock company for two seasons.

GUSTAV L. BECKER, pianist, will give a soiree musicale in the music hall of the Hotel Brunswick, assisted by a few of his pupils and Mrs. Carl Alves, contralto; Johanna Offerman, soprano, and Joseph Lynde, baritone, Friday evening, April 25.

ALBA HEYWOOD, the impersonator, writes to THE MIRROR that Dreyfus and Hart, managers of the theatre at Jackson, Miss., closed the doors of their house on his company on April 13 and refused to open them unless Heywood would change the terms of the contract from a guarantee to a percentage. Mr. Heywood refused to make the change. He has brought suit and it will be heard to-morrow (Wednesday).

EDWARD LLOYD, the English ballad-singer, gave his first concert, since his arrival from London, at the Madison Square Garden Concert Hall on Tuesday night. A fair-sized audience greeted him cordially. Mr. Lloyd's voice is sweet and sympathetic, and its only fault is a huskiness in the lower notes.

JOE ORT, of The Dazzler, will shortly lead to the altar Florence Wood, a society belle of Hackensack.

THOMAS W. KEENE made his 1,700th performance of Richard III. a souvenir event at the Lycium Theatre, Baltimore, last Tuesday night. The token distributed was a programme of several pages, bearing photographic reproductions of an ancient portrait of Richard III. with arms from a design composed from contemporary authorities and embracing a picture of Bosworth Field, Ludlow Castle, and Richard's Lodging House at Leicester; a plan of the battle of Bosworth Field from an old print; and two pictures of Mr. Keene, one in character.

For the production of Friends at the Standard E. J. Henley has been engaged—his connection with Gioriana ends this week. Harriet Ford and Abeline Harrison have retired from the cast, and Fannie Jackson has been engaged. The play will be acted for three nights on the road before it opens at the Standard on May 9. Selena Fetter, Mrs. Sol Smith, Marion Giroux, John Glendinning, Edmund Lyons, Lucius Henderson, and Theodore Hamilton are among those engaged for the production.

The jubilee chorus at the big jubilee entertainment, to be given at the Madison Square Garden this week, is to be made a feature. Among the songs that will be sung are "Push Dem Clouds Away," the composition of Percy Gaunt, musical director of the Madison Square Theatre. The Alabama Quartette, Maggie Scott (the soprano of the Farni Creole Grand Opera company), William Dietz, and Maude Hoey will be members of the chorus.

KOSY and BIAL announce that during the summer season they will present two European novelties a month. The first to appear will be Dufour and Hardley, described as "dance duettists." Then will come Aman, the French mimic. Aman is a handsome man, with mobile features. On the spur of the moment, he can make up his face to look like anyone else's, and he goes further than this, for, with the aid of a screen, he assumes at an instant's notice the dress and figure of the person he intends to personate. Caricatures from Puck and Judge, and photographs of prominent Americans have been sent to Aman, so that by the time he reaches our shores he will be prepared to show us how others see us.

F. C. MOSLEY and Edwin Ferry are playing Damon and Pythias and Julius Caesar through Ohio, West Virginia, and Kentucky. They write to THE MIRROR that they have a strong company, and that business is good. They are under the management of Thomas A. McKee and G. D. Farnum. They have booked eight weeks solid.

STORIES OF THE STAGE.

It was in Terre Haute. He was a well-dressed, intelligent looking man, and as the curtain fell on the first act of Cora Van Winkle, in The Hidden Hand, I turned to him and said:

"Pretty rotten, isn't it?"

"Do you know," said he, "I don't feel that I have a right to criticize this performance. I came in on a pass."

I took him out and bought him a drink.

After the second act he turned to me and asked whether I would go out to the box-office with him.

"What for?" I inquired.

"I want to buy a ticket. This show's so d— had I'm going to express an opinion if I have to pay for the privilege."

W. A. Edwards, for years in charge of H. R. Jacobs' booking office will shortly sever his connection with Mr. Jacobs to assume the management of Edwin Arden in a spectacular revival of Eagle's Nest. Mr. Edwards has already secured Frank Losee and Marion Elmore in support of his young and talented star.

It was in front of the Broadway. They had just come in from Punktown, and were devising ways and means to see Francis Wilson and The Lion Tamer.

"Taint no use in us all agoin' in," said Cy. Prime, "till we know whether it's any good or not. 'Spose we just club together an send Seth in ter see."

Accordingly a purse was made, and Seth Jones went in to pass critical judgment on the entertainment.

His companions had been standing on the sidewalk about ten minutes when Seth came out. On his countenance was a dead sea expression in comparison with which an operative manager counting a \$50 house is a happy blending of profound satisfaction and beatific joy.

"Taint no good Yall! I've seen better troupes right in Punktown."

"What's it about?" asked his brother-Jays in chorus.

"Nothin'. Only thing I see was a lot of fellers settin' in front of a big pictur' fiddlin'."

Frank Barry, erstwhile musical director of Evangeline, will swing the baton for The Little Tycoon during its forthcoming engagement at the Bijou. Mr. Barry has a comic opera, The Lion of Peru, which he will not attempt to have produced until the season of 1893-94.

Suffolk is a little town in Virginia, full of dead-heads and prunes. One night last season Mestayer and Vaughn appeared there in The Grab Bag, before an audience comprising a select few of Suffolk's 150. I happened to be on the door between the second and third acts, when a small boy came down from the gallery full of tears.

"Boo-hoo—I want my money boo-hoo—money back," he sobbed.

"What's the matter my little man?" I asked.

"Don't you like the show?"

"Yes, Sir! I boo-hoo-like the show-boo-hoo—right right, but I'm afraid to boo-hoo-sit up there-boo-hoo-by myself."

The Robber of the Rhine, which will be the first production at the Fifth Avenue, was written almost a score of years ago. It was at one time the property of Henry J. Leslie. The book is said to be in Barrymore's happiest vein, while those who have heard the music pronounce it both meritorious and tuneful.

One of the novelties of the next season will be an intensely interesting drama called The Milk Train. It will come from the pen of the author of those great literary successes, The Nocturnal Alarm, The Unlimited Mail, The Slow Mail, and The Salary Train.

The principal act of The Milk Train will show the prairies in a blinding blizzard. The Milk Train is wrecked in an avalanche of snow, the milk freezes, and for eight days the characters live on ice cream. Then they are rescued.

In these days of the realistic drama, The Milk Train should be a howling success.

During a performance of The Lion Tamer the other night, I counted no less than six managers who left the theatre and entered a saloon next door when the librettist compelled Gilbert Clayton to speak the lines: "I won't go on to-morrow unless I get my salary in full."

Ben Tuthill has just taken out letters patent on the model theatre of the future. It is self-contracting and self-expanding, insuring a crowded house at each and every performance. The stage is a double-back action, revolving affair that gives every actor the front and centre. This will be a serious blow to A. C. Cady, who had on hand a scheme to compel attractions to carry their own audiences.

That eminent authority on the great and glorious game of poker, Burr W. McIntosh, advises his friends, when playing with an expert to fear not—until they get a good hand.

FRANK CONNELLY.

Providence Journal.

It is in every way fitting that the greatest living tragic actress, who has become by adoption one of the glories of the English stage, should be in some way publicly honored now that she withdraws to private life. THE NEW YORK DRAMATIC MIRROR makes a suggestion which every one who has had the privilege of witnessing Madame Januschek's work will cordially endorse. It proposes that a farewell testimonial be arranged for in New York next September, that the scene be the Metropolitan Opera House, that the play be one identified with Madame Januschek's fame, and that the most eminent members of the theatrical profession take part in the performance. Surely no more fitting tribute could be paid to one whose career deserves the enthusiastic admiration of the public, to whom she has freely given her best even in the face of discouragements which would have appalled a less courageous spirit.

EVE OF THE FAIR

ENTHUSIASM UNABATED AND SUBSCRIPTIONS STILL COMING.

Final Preparations Being Made for the Great Bazaar—Cash, Goods and Encouragement Plentiful—The Last Touches will be put on the Fairland that will Charm New York Next Week—What Has Been Accomplished the Past Few Days—All the Fair News.

CALL.

There will be an important meeting of the Executive Committee, at the New York Hotel, on Wednesday morning at eleven o'clock. Some of the members of the staff will have been out, on the grounds of the profession will please take this call as an indication to be present.

Mrs. A. M. PALMER.

Pres't Women's Executive Committee. Last night the showing of the Fair work was as follows:

Cash received through subscriptions \$12,252.25.
Estimated value of goods donated, \$20,000.
Contributions of \$300 each from Messrs. Aronson, Sanger, Palmer, Harrigan, Hayman, Pastor, Frohman, Miner, Hoyt and Thomas, the A. O. O. F., and the Five A's, for building the booths, \$3,600.

This represents nearly \$86,000, without counting several thousands of dollars that have been received by President Palmer from the sale of season tickets.

It can be seen that the pecuniary results of the Fair are no longer a source of doubt, much less of anxiety. It is impossible to predict accurately what the aggregate proceeds will be, but they will not be less than \$100,000, and they may exceed \$150,000.

On Thursday the work of building the booths and setting up the various structures will begin. Everything is in readiness and the business will be rapidly completed.

Boxes for the opening night will be sold at auction in Madison Square Garden on Friday afternoon. Tickets are now on sale at the Fund office, 12 West Twenty-eighth Street.

The Mirror Correspondents' Subscription continues to grow. Several additions and many expressions of good will have reached us during the past week. The list to date is as follows:

| | |
|---------------------------------------|----------------|
| Previously acknowledged | \$15.75 |
| Urban A. Smith, Boonville, Mo. | 50 |
| Arthur Steele, Winnipeg, Man. | 2.00 |
| W. W. Sack, through Arthur Steele | 5.00 |
| George H. Courgrave, St. Paul, Minn. | 5.00 |
| Edward C. Blackburn, Haverhill, Mass. | 1.00 |
| Roger T. Williams, Anacostia, Mont. | 2.00 |
| H. H. Ganser, Norristown, Pa. | 25 |
| M. Ginzburger, Vancouver, B. C. | 2.00 |
| Harry H. Consten, Ashland, Pa. | 2.00 |
| A. C. Sarchet, Cambridge, O. | 4.00 |
| T. W. Bruce, Hamilton, Ont. | 4.00 |
| Steubenville, O., correspondent | 5.00 |
| Total | \$80.85 |

The preliminary work is now almost finished. During these last days, however, much activity will be shown, and no doubt before Monday next the cash on hand will be greatly increased.

The splendid achievements of the past few weeks may well be a subject for honest pride to all that have contributed in any degree to them.

NOTES OF THE FAIR.

Mr. and Mrs. George A. Beane, of the Old Homestead company, send a cheque for \$20 to the Fair through THE MIRROR. "No words of mine," writes Mr. Beane, "can adequately portray the sensations that arise in my heart when I read in THE MIRROR of the great work that has been taken up and carried forward by the noble women both in and out of our profession. Too much praise cannot be awarded them."

Yesterday THE MIRROR received this letter, with an enclosed: "To Mirror Editor, My little sister Mabel and I send two dollars for the actors and fair. We're the little children of the papa Mr. Lewis Morrison. Yours truly Victor and Mabel Morrison." We assure Master and Miss Morrison that their gift does credit to their little hearts, which are certainly in the right place. Kate Fletcher and Florence Brandon, of James O'Neill's company, have sent two handsome donations to the Fair, through THE MIRROR. Miss Fletcher's gift is a beautiful knitted afghan, and Miss Brandon's gift is an artistic slipper pocket, mounted on silk, decorated with bronze and silver stripes, and "herring-bone" needlework.

A box full of fancy articles, made by the fair members of the Little Trixie company, has been received by THE MIRROR for the Fair.

Clinton Le Conte, the character and juvenile actor, has sent in our care a number of white-leather shaving pads. They are exquisitely embellished with hand-painted flowers.

R. B. Mantell writes to THE MIRROR from St. Paul, Minn.: "I send to day by express to your office a bronze statue for the Actors' Fund Fair. The Fair has my best wishes. It is for a good and grand cause, and it is sure to be a great success. The statue is a beautiful work of art, and will fetch a large price."

Mrs. Kendal will be found at her booth in the Shakespeare House, when the Fair opens, where she will devote herself to the sale of attractive articles.

Mrs. Harrison Grey Fiske will have charge of the silver booth to be erected by the Gorham Company.

Mrs. E. L. Fernandez and "Aunt" Louisa Edridge will have charge of the stage children booths.

Mrs. Henry Miller (Bijou Heron) will be in charge of the furniture booth.

Agnes Booth will be the chairman of the millinery booth. She will be assisted by Maude Harrison, Marie H. Huford, and Marie Carole.

Mrs. E. J. Phillips, Percy Haswell, Miss St. Albans, Miss Young, and May Russell will have charge of the toy counter.

Mrs. Frank Mayo will be the chaperone of the art booth.

Mrs. Edward Harrigan will be assisted by the Pollock Sisters, Josie Knight, Fannie Bachelier, and Ada Lewis, in taking charge of the travelling outfit and leather goods booth.

Denise Frohman's booth, in which photographs will be sold, will be in the charge of George Cavvan, Emma Frohman, Bessie Tyne, Mrs. Thomas Whitten, and others.

There will be a booth at which only musical instruments and sheet music will be sold. Mrs. W. I. Henderson will preside over it.

Isabelle Swanson, and Clara Day-

mer will be in the "lamps and lamp shades" booth.

Bertha Welby and Mrs. Finlar Anderson will dispense gentlemen's furnishing goods.

There will be a remarkable collection of valuable gems. Dora Goldthwaite will take charge of them.

Mrs. Edward H. Knox and other society women will conduct the affairs of the Russian booth.

Mrs. C. P. Huntington has contributed, through Dr. Elizabeth Johnson, \$1,000.

George Jones, of the New York Times, has sent a cheque for \$200.

Edward E. Kidder, the dramatist, has sent a cheque for \$20 to Mrs. Palmer for the Fair.

B. F. Keith, the manager of the Bijou and Gaiety Theatres, Boston, has sent a cheque for \$200.

C. F. Crocker, of San Francisco, has sent \$250.

A few weeks ago Mrs. Palmer sent to companies on tour subscription blanks to be filled out. The first to return came from Rosabel Morrison's Danger Signal company. The total was \$50.

Georgia Cavvan has received from the Harry Williams Specialty company \$250 for the Fair. Mr. and Mrs. Frank Bushhead the list with subscriptions of \$5 each.

The leading hotels out of town are sending in liberal subscriptions. During the past week there have been received \$20 from the Russell House, Detroit; \$20 from the Cotes House, Kansas City; \$25 from the Grand Hotel, Cincinnati; \$25 from the La Cade Hotel, St. Louis; \$25 from the Queen's Hotel and \$25 from the Rosam House, Toronto, Canada; \$25 from the Louisville Hotel, and \$20 from the Windsor Hotel, Denver. The letters accompanying these contributions are gracious and encouraging.

The New Orleans Daily Picayune has sent a cheque for \$25 and its good wishes for the Fair. The Times Democrat of the same city has sent \$20 and is bringing the Fair in its columns.

Samuel Henderson, manager of the Memorial Hall Theatre at the Soldiers' Home, Dayton, O., has sent a cheque for \$20 to his sister-in-law, Mrs. E. H. Henyon, of this city, as a donation from Post No. 5, Veterans G. A. R., of the Home. The rest was collected in small sums from officers and soldiers generally.

Mr. Henderson was attached to his brother's theatre before the war, enlisted at the first call for troops and fought every battle up to Gettysburg as an officer in General Sickles' brigade.

Sydney Armstrong has returned from Philadelphia after a month's work there. She reports most gratifying results. "The Quaker City is deeply interested in the Fair," she said, "and I was treated with great courtesy and generosity. Mrs. John W. Forney is at the head of a ladies' committee in that city that is working earnestly for the Fair. Eliza Proctor Otis went to Philadelphia, last week, to help the committee. Miss Armstrong sends her sincere thanks to Marie Burroughs, Mrs. Frank Wordant, and Maude Harrison for their cooperation."

This is the list of the Philadelphia concerns and people that have contributed: The Globe Ticket Company, C. E. Houghton and Company, C. J. Hepple, Hotel Bellevue, Hotel Lafayette, Colonnade Hotel, Danington, Runk and Company, John W. Wamaker, Stowbridge and Clutter, Blackwell's Durham Tobacco Company, the Stewart Banjo Company, Blavlock and Wilm, Vollmar and Company, McCullum and McCullum, Boyd, White and Company, Waraven and Company, Allen and Brothers, Caldwell and Company, Marks Brothers, Robert Steel, Simon and Company, New all, Son and Company, Mr. W. E. Hering, Mrs. J. Marshall Stoddard, and Belle Stoddard.

Harry McGilven represents the Fair in Boston. He has been indefatigable in his efforts in its behalf, and has been very kind in showing about the actresses that are comparative strangers there who have been working for the Fair.

From Boston these donations have been received recently: A royal Worcester vase from Abram French; a case of knives from Wood, the jeweler; a bicycle and a typewriter from Colonel Fraser; two artist's proof etchings from John A. Lowe; cheques for one hundred dollars each from Mr. Whipple and the Hotel B. Unwick, and complete sets of Dickens, George Meredith, George Eliot, Tennyson, and Thackeray.

Sadie Laner, the child actress, has collected \$20 in dime.

The four dealers of New York have been liberal in their donations to the Fair. C. C. Gunther and Sons have at a large, white bear rug worth \$200; Harris and Russell have sent a seal jacket worth \$20; Ash and Jecker, a fur coat worth \$20; Adolph Bookowitz, a cheque for \$20; Ullman Brothers, \$20; I. A. Weinberg \$20; Leopold Weil, \$25; David King, \$25; Joseph Steingold, \$25.

A blue and white shawl, over 250 years old, has been sent in by Mrs. Manes.

A Japanese sword, 250 years old, with its pedigree, formerly the property of Charles Fisher, has been presented by Mrs. Fisher. Another curio to be on exhibition is a photograph of George Washington, with his autograph attached. It is the gift of Augustus Tordberg.

Anna Boyd, of the Trip to Chinatown company, has contributed some handsome bric a brac.

Mrs. W. J. Florence has presented to be sold at the Fair a tea caddy that was originally owned by Sarah Siddons, and given by M. Kemble to Mr. Florence thirteen years ago. The caddy will be sold at the Fair. Florence wore so many years ago.

Theodore B. Starr, the Fifth Avenue jeweler, has donated a magnificent clock, worth \$200.

Marie Van Zandt is dressing up a doll in the character of Lakme for one of the booths.

Clara Morris is making a table cloth.

Hammond and Company have donated a typewriter and oak table.

There will be a special matinee for the benefit of the Fair at Palmer's to-morrow afternoon. Helen Barry will appear in A Night's Frolic. She will be supported by Mary Shaw, Ellen Prom, J. H. Gilmore, Alfred Fisher, Owen Westford, Bert Andrus, Neil McLeod, and Vernon Lawrence.

There will be another matinee for the Fair at Palmer's on Friday afternoon. It will be under the direction of A. M. Palmer, Charles W. Thomas, and Margaret Townsend. Margaret Reid and Simon Campanini will sing a duet. Madame Robert will sing an air from Faust, and Anna Boyd and Harry Comer, of A Trip to Chin town company, will sing "Cynthia and Reuben." Two one-act plays will be acted; the first, A Modern Saint Anthony, by Louis James, Edward Bell, J. H. Hackett, and the second, The Stag at Bay, by Arthur Cuyas and Margaret Townsend. Louis James will direct the stage. The benefit has more than a thousand patrons and patronesses.

Era Kendall has written to Bertha Welby from St. Louis: "I shall arrange a benefit before close of season and forward you the proceeds. The Fair will be a great go. The so-called 'opposition' had no effect upon the profession in general."

One thousand four hundred dollars was taken at the benefit performance given by Sarah Bernhardt at the Metropolitan Opera House on Thursday afternoon. Seven hundred of this, however, was deducted to pay the musicians and stage hands.

The performance at Morrisair, on Friday, was a success. Agnes Booth, Walden Ramsey, Laura S. Himmer, Mapleson, Marshall P. Wilder, Arthur Seaton, Elita Proctor Otis, and La Reganona appeared, and Guido Marburg delivered a fine address to the audience on the subject of the Fund and the Fair. Several hundred dollars was made.

Our Memphis representative, Irving E. Schloss, writes: "I have just returned from a tour through the South. I made it my business to inquire everywhere as to people's opinions regarding the Fair. You can quote the southerners as one voice for the Fair, and with THE MIRROR."

A journalist of this city makes the suggestion, in a letter to THE MIRROR, that one afternoon be set apart especially for the participation of stage children.

The last issue of Fair Topics will be published this week. During the Fair a daily will be issued called the Fair Gazette to which many famous writers will contribute special articles.

Manager Bunnell has received the following letter from the manager of the H. Hall and Company, dry-goods merchant of Bridgeport, Conn.: "Being unable to cooperate with you at the time of your

exhibit in aid of the Actors' Fund, and desiring to aid as very warmly an institution, I beg leave to hand you my cheque for \$25, at the same time thanking the profession in whose cause it is rendered for many delightful and instructive hours of entertainment received from them by yours very truly, A. R. LOUGHEE."

Ria Van Cortland and her company are getting on famously with their autograph quilt. It is progressing splendidly and when completed it will form a unique and valuable souvenir. Already more than two hundred autographs of celebrated men and women have been secured. William E. Gladstone's signature is promised and is expected this week. Sir Francis Knollys, private secretary of the Prince of Wales, writes to Miss Van Cortland, under date of the 15th inst.: "I have had the honor of submitting your communication to the Prince of Wales, and I am desired to inform you in reply that it is contrary to his practice to grant his autograph for the purpose of allowing it to be sold at bazaars. His Royal Highness, therefore, while wishing every success to the Fair which is about to be held in aid of the funds of the Actors' Fund of America, regrets that he is unable to have the pleasure of complying with your request." Mrs. John Wood, however, has sent her autograph, so the Prince will not be missed. She writes: "The Fair has my sincere good wishes, and may all prosperity attend it and the kind hearts who are working for it."

Clara Thropp, of the Hallen and Hart company, has been working for the Fair under many disadvantages. The management is hostile to the project, and has lost no opportunity to hamper her efforts to secure subscriptions, even going to the length of forbidding her to circulate her book. Miss Thropp, however, has not been discouraged by this ungracious treatment. She has presented a cheque with three handsome sapphires, as her personal donation to the cause. Its value is \$100. Later she intends to forward the collections of cash that she is quietly making. Miss Thropp is making a beautiful hand-painted tapestry screen, that ought to bring \$20.

C. C. Swayne, the furrier, has sent to Mrs. E. M. Knox a skin coat, valued at \$1,000.

There will be a "singers' night," an "actors' night," and an "actress' night." In other words, the floral booth will be taken charge of in turn by following nights by singers, actors, and actresses.

Mrs. Fernandez has received a letter from Lillian Russell. Miss Russell wishes her child to reap at the children's booth.

F. F. Mackay, who is the superintendent of the Fine Arts department, said to a MIRROR reporter: "I think that I have now over 200 oil paintings, water colors, etchings, pen and ink sketches and pencil drawings. Fortunately, almost all the pictures are small, the largest being about 20 by 30 inches. The artists have been most generous. The paintings will be exhibited for sale in a booth modeled after the old Globe Theatre, England, of Shakespeare's time. The booth will be built by the architect of the Actors' Order of Friendship known as the Shakespeare Lodge of Philadelphia and the Edwin Forrest Lodge, of New York. It will be lighted by electric light. The artists have been asked to appraise their paintings themselves, and you may be sure that none of the canvases will be given away."

Among the artists that have contributed are Percy Thomas, William, and Paul Moran; E. Swan, William, John R. K. Allen, E. A. Craig, Bolton Jones, William M. Chase, David Johnson, G. V. Saperoch, W. E. Marshall, M. Nemo Moran, A. T. Brunner, Hassam, Dana, and Heva Corman, H. B. Boomer, Clinton Ogilvie, G.enville Perkins, Claude Hebert, E. L. Henry, Bruce Crane, Abbott Gray, Sydney Childer, G. H. McLeod, R. C. Wimer, A. Baker, J. Barnes, Bayard Taylor, F. L. Rider, W. E. H. Rensington, John Scott, H. E. Taylor, Walter Clarke, H. A. Levy, Sylvester Musgrave, Redo Hona, De Cost Smith, H. F. Emmons, Russell Hamilton, W. J. Whitmore, E. R. Wright, J. Edmund, A. F. B. itner, E. L. Durand, Maie Newcombe, W. H. Drake, A. Insley, Charles Menta, G. W. Edwards, A. Guacchini, W. Creighton, Eva Harvey, F. C. Jones, E. E. Cookman, J. W. Champney, Elliot Dinger, H. W. M. S. Sulton, F. M. Martz, C. S. Reinhardt, C. J. Ruff, T. Henry Hill, Valerio, Van Elton, W. H. Sauton, Rudolph Bever, Charles F. Naegle, William N. Shurtley, F. W. Fosdick, Joseph E. Benson, William Chippendale, Palmer Collins, F. F. Mackay, B. F. Horning, E. L. Henry, Robert H. O. H. R. Bloomer, E. L. Henry, Ed. Whelan, R. Hart Reid, William R. Allen, E. H. Sawyer, George B. Torrey, H. F. Hewins, Hattie Naylor, George W. Edwards, Julian R. Joseph, Augustus Freizer, E. T. T. Field, A. D. Von Lait, A. W. Wyant, W. S. Henson, J. Carter Beard, Ernest Krafft, and John La Faye.

Sydney Childer, the scenic artist, has contributed four water color sketches, representing the seasons.

Voting contests for the most popular actor, the most popular actress, and the most popular club will be features.

The Fair Committee has issued a circular concerning the season tickets, about which there have been many inquiries. They may be used by the members of the Fair's family—not by others. They will admit either two women, two men, or a man and a woman.

There will be the "golden book" donated by Abraham Besthoff at Estelle Clayton's booth. It is bound handsomely in metal. It is designed to contain the names of all persons who wish to contribute annually to the Fund.

Henceforth all donations of goods should be sent to the Madison Square Garden.

An indifference that it is hard to understand characterizes the attitude of many out of town managers toward the Fair. It would seem that they wished to demonstrate the fact that they are not in sympathy with their enlightened brethren or with the profession; that they are callous to the appeal of charity, and that they are too deeply immersed in the pursuit of their own personal affairs to give a thought to the troubles and the sufferings of others.

It is fortunate for the Fund and for the profession that they have been able to assure a magnificent success for the Fair for the past year, in spite of the apathy, selfishness and pachydermatism of some of these class of managers—whose members, however, never fail to call on the Actors' Fund for help whenever occasion arises and they can save themselves the pain of putting their hands into their pockets to relieve cases of professional distress in their own towns.

The MIRROR recently instituted a systematic inquiry into the state of the subscription books which the Fair Committee issued to out-of-town managers several weeks ago. As we pointed out last week, several managers were doing their utmost to collect money for the Fair; but these managers were the exception—the majority neglected to take any action whatever.

Our correspondents have done what was possible to stir up an active interest in the Fair among managers, and several make favorable reports. But the majority of the large number of theatre managers seen plead that they "haven't time," or that they "will try later," or that they "take no interest in the Fund," etc. The last reason is at once the honestest and the most humiliating explanation of the whole lot.

NEW YORK, April 27, 1916.

To the Editor of the Dramatic Mirror:

Sir:—I take this method of informing the companies that have contributed money to the Fund Fair by means of the subscription blanks that I sent out, that their donations have been received. Will they accept my heartfelt thanks.

The companies that have not yet returned blanks will kindly do so at once. They will be acknowledged through THE MIRROR.

I have received from the Danger Signal company, through Rosabel Morrison, \$20; from the Boys and Girls company through May Irwin, \$25; from the stage hands of Minnie's New Theatre, through Maude Craigen, \$20; from the Old Homestead road company, through Jennette Irving, \$25; from the formers' Ministers' through James Gorman, \$20; from friends, through Giles Shaw, \$25; from Pat M. Jones company, through Pat Maloney, \$20; from the King Lunch Waders, through B. O. O. don, \$25; Little Rhoades company, through Little Rhoades, \$25.

Yours very truly, Mrs. A. M. PALMER.

NEW YORK, April 23, 1916.

To the Editor of the Dramatic Mirror:

Sir:—Now that the great Fair is so near at hand, I hope you will receive the thanks of the whole pro-

fession for the generous way you have devoted your valuable paper to its interests.

It ought to be ever to forget the whole-souled way the New York managers are working for an event which will certainly entail on them a week of heavy losses.

Then, I am sure, if the profession all over the country could begin to know the enormous weight of care that has fallen on the shoulders of Mrs. A. M. Palmer, Miss Cayvan, and Mrs. Kidder, and how grandly they have done their duty, saving the Fair their hourly attention for several months, they would consider that we owe them a great debt of loving gratitude.

One little word for Mrs. Palmer, our noble President. I believe I have attended all the meetings, and I have never seen her lose her temper or dignity under the most trying circumstances, or claim the slightest credit for anything she has done.

The above-spoken of trio can well be called the "Three Graces," for they have been living personifications of Health, Hope and Charity under what looked like a herculean task. That they will win all that their wildest dreams of success could call for is the wish of A FAIR WORKER.

THE HANDGLASS.

ANOTHER New York heavy swell has married a pretty burlesquer. We are growing more and more like the English aristocracy, every day, don't you know?

We have had "Mr. Barnes of New York," "Mr. Potter of Texas," and "Miss Nobody of Nowhere," but Mr. Paderewski of Kosciusko is the man who has walked off the most American dollars.

OSCAR WILHEM has started the fashion of a green carnation for the button-hole, and we shall doubtless see the fad adopted on Broadway by many moons. Young actors will do well to avoid the green flower, however, as it might be regarded as symbolic.

THE SOUBRETTE IN SPRING-TIME. The gay soubrette's a dainty lass Robed in her new Spring gown, With sunny smiles her eyes are lit, Ne'er shadowed with a frown; Her life is short as Springtime flowers That soon their petals curl For later on the gay soubrette Becomes a Summer girl!

It was OSCAR, also, who responded to a curtain call on the first night of his play, Lady Windermere's Fan, puffing a cigarette. If this custom takes hold in New York we shall be likely to have Augustus Thomas come out before the curtain manuring his nails, while Henry Guy Carleton will respond to a call in his stocking feet.

E. S. WILLARD was recently asked what he thought of Brooklyn audiences. He said that they were always in their seats before the curtain rose. This was a rather neat way of what you may call it with faint praise.

THE OLD, OLD STORY. They cruelly called him an April fool, We had a hacking cough Which he had contracted, so they said, By leaving his flannels off!

We Americans never knew what a great people we really were until we saw Columbus discovering America at the circus.

THERE is only thing that succeeds like success in this world—and that is a new piano organ playing near an orphan asylum.

THERE is some talk of sending a rip-roaring farce-comedy to the International Exhibition at Vienna, as an example of high American art. Such a course would probably precipitate a war with Austria.

SOME irreverent New Yorker has remarked of Tennyson, in re the new play of The Foresters: "Tennyson is in no sense a Sardone, nor for the matter of that is he a sardine!"

ADRIE SANDROCK brought over sixteen large trunks. In this way she did more than deserve success.

A WRITER says that Ada Kahan's favorite street costume is black with a little "swishy" train. The matinee girls will all be on the lookout now to find out how to make their trains "swish."

ANOTHER SAD CASE. He wore a light Spring overcoat For he was feeling gay, And as a consequence, of course, He caught pneumonia!

"I HEAR that Staggeract killed the editor of a new-paper that published his portrait last week."

"Yes, and the coroner's jury brought in a verdict of justifiable homicide."

TODD, the two-headed boy, is dividing the attention of the art-loving New York public, just now, with PATT.

THE American drama seems to have taken another tack. The two popular kinds of play just now is a mixture of circus and comedy—or else a "series of sketches."

It took eleven cars to transport the scenery and animal effects of The County Circus to Boston recently. And yet they talk of Alabama as a play!

A SOCIETY for the Suppression of Theatre Orchestras is the latest dramatic novelty.

AT THE HOTEL.

ASKED—"Where is that man who arrived from England last week?"

TRILLUM—"Oh, he has his meals sent to his room. He's very busy writing a book on America."

FRANK DANIELS says that he has ninety-three farce comedies in his trunk—A good place to keep them.

KING COLE.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per square line. Quarter-page, \$1.00; Half-page, \$2.00; One page, \$4.00.
Professional cards, \$1.00 per line for three months.
Trade-line ("display") professional cards, \$1.00 per line for three months; \$1.50 for six months; \$2.00 for one year.
Managers' Directory cards, \$1.00 per line for three months.
Reading notices marked "A", 10 cents per line.
Advertisements received until 10:30 P. M. Monday.
Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, \$12.00; six months, \$7.00; three months, \$4.00. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5.00 per annum, postage prepaid.

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NEW YORK, - - - APRIL 30, 1909

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BOJOU THEATRE—A Daily Surprise, 8:15 P. M.
BROADWAY THEATRE—The Lion Tamer, 8:15 P. M.
CASINO—CHILD OF FORTUNE, 8:15 P. M.
FOURTEENTH STREET—PAULY MIDDERS, 8:15 P. M.
GRAND OPERA HOUSE—MERRY MEN, 8:15 P. M.
HARRISMAN'S THEATRE—REBEY AND THE 100, 8:15 P. M.
HERRMANN'S—MR. WILKINSON'S WIDOWS, 8:15 P. M.
JACOB'S THEATRE—HANDS & HONOR, 8:15 P. M.
KOSTER AND STALS—VARIETY AND BURLESQUE.
LUCERN THEATRE—THE GRAY MARE, 8:15 P. M.
PROCTOR'S—ACROSS THE POTOMAC, 8:15 P. M.
PEOPLES—EDWARD, 8:15 P. M.
PALMER'S—COL. CARTER OF CARTERSVILLE, 8:15 P. M.
STAR THEATRE—THE AMERICAN MINSTER, 8:15 P. M.
TONY PASTOR'S—VARIETY, 8:15 P. M.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M. Advertisements may be sent by telegraph.

"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is almost 50,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—Atlanta Journal.

SPECIAL.

Every professional inserting a card of ten or more lines for three months or longer in this paper will receive a copy of THE MIRROR for the same period, without extra cost.

On receipt of one dollar THE MIRROR will be sent to any address for three months. This special offer for next term Summer subscriptions holds good until June 1 only.

IT MARKS AN EPOCH.

THE great Fair will open next week. The financial results are now certain to surpass the fondest hopes of the many devoted men and women that have toiled and that are still toiling with unabated enthusiasm and unprecedented energy to make the event a phenomenal success.

Not only is the Fair destined to accomplish the object for which it was planned; not only will it permanently endow and secure the perpetuation of the splendid work of the Actors' Fund—its influence on the stage and on the profession will be beneficent and far-reaching.

The Fair stands for the development and the union of the earnest, honest, reputable elements of the American theatre. It marks an important epoch in its history. It proves that there is in this profession an army of sincere, courageous, determined men and women who are eager to enlist under a noble standard, and who are able to sweep all obstacles aside in their resistless march to victory.

The Fair means much to those persons that have an abiding faith in the exalted character of the forces controlling the destiny of the dramatic profession in this country. It refutes the pessimism that has prevailed in many directions in the past; it proves that the stage's smouldering fires of vitality need only to be fanned to leap into action; it means that the star of hope in the firmament of the drama burns bright as of yore and bathes the future with its radiance.

This great movement, which the coming week will crown with fulfillment, denotes the unification of all that is truest and best in the profession. Grand as the present achievement is, grander still will be the achievements it foreshadows.

DEMAND AND SUPPLY.

FROM the number of native plays tried during the season now closing, and the successes among them, may be resolved an encouraging outlook for the American drama.

While managers are alert to secure monopoly in this country of foreign successes, it is quite apparent from the avidity with which they engage the work of American authors who have shown any notable gift for stage writing, and from the expenditure they make upon home-made plays which appeal favorably to their judgment, that they do not care to go ahead if they can get what they want at home.

It has long been insisted that managers have a partiality for foreign drama, and that they antagonize the home product. The ventures by New York managers of late disprove this. No doubt, the alleged antagonism has been imagined by unskilled authors who have tried to market weak and unskilful plays. In the ordinary course of things, no really meritorious drama will long rest in seclusion, and no dramatic writer that deserves fame and reward will long go unknown and unrewarded.

It is with the writing of plays as with everything else. There is absolutely no demand for the worthless, while the worthy is sought for. There are many ambitious writers for the stage in this country. There is no room for many of them, because they do not produce what is wanted.

But the supply of masterly stage writers—no matter how many of them may come forward—will never equal the demand.

ALMOST A LIFETIME.

THE retirement of Mrs. JONAS DREW from the management of the Arch Street Theatre, Philadelphia, calls attention to a woman whose life may be said to be woven into the very fabric of American dramatic history, and to a city distinguished in affairs of the theatre for a very long period.

Mrs. DREW's experience in management covers almost a lifetime, as time is estimated—she has directed the fortunes of the Arch Street house for thirty-one years—and her period of personal activity on the stage of course reaches much further backward. Philadelphia has cradled many children who have become honored and distinguished in the profession, and Mrs. DREW's theatre has been the starting place of a goodly number of these.

Mrs. DREW's retirement from management, however—and happily—does not mean her relinquishment of the stage. She is one of the very few remaining figures that illustrate something of the stage of old in this country—people who played with the great actors whose glory has increased since they departed, such is the after-recompense of the disciples of our art which leaves no material monuments—and in her own way, at a ripe yet still vigorous age, is pleasing with quaint and deftly-limned portraits whose lines will be etched more deeply in the memories that shall recall them hereafter, when she is no longer able to give impressions.

It is hoped that Mrs. DREW may long linger among the scenes which she still adorns, and that in the associations of this newer age she may still find compensation for the matters in her former artistic life that are now but memories.

PERSONAL.

MANSFIELD.—Richard Mansfield has commissioned a New York playwright to dramatize for the stage Fergus Hume's last novel, "The Man Who Vanished." The book is on the Dr. Jekyll and Mr. Hyde order.

CROSMAN.—Henrietta Crossman is recovering slowly from her long, severe illness. She will act in California this Summer.

HIRSCH.—Now that the season of the Metropolitan Opera House has ended, Max Hirsch, the popular treasurer, will go to Washington for the races. Later, he will go to Saratoga, Long Branch and other racing centres, in the interests of the turf.

WILLIAMS.—W. H. Powers has engaged Wylie Williams for a part in one of his Irish plays.

ROBINSON.—Purdon Robinson, the baritone, will sail for England on May 4 to fill concert engagements in London.

ALLEN.—Viola Allen will preside at the Empire Theatre booth that will be contributed to the Fair by Charles Frohman.

MCDONOUGH.—Barney McDonough has accepted an engagement to play a comedy part in Henshaw and Ten Broeck's company.

KENDAL.—Mrs. Kendal was a guest of the Twelfth Night Club yesterday (Monday) afternoon.

BOSWORTH.—The wife of Hobart Bosworth, of Augustin Daly's company, has been engaged for that organization on its tour.

MAGIE.—A message from Magician Herrmann's home, Whitestone, L. I., announces the death of his pet magpie, and also conveys the information that on hearing of the decease of the bird its old companion, a parrot, shuddered and remarked: "Put me by the stove; I feel cold." Such is the inconsequence of life.

BURBANK.—George C. Burbank, who is connected with the business staff of Al Hayman and Charles Frohman, has just recovered from a severe attack of inflammatory rheumatism.

BURNETT.—Frances Hodgson Burnett is re-writing her play, The Showman's Daughter, that was produced in London last season.

DEWOLFE.—Edgar DeWolfe will go to Philadelphia on May 9 to represent the interests of Alexandre Bisson, the author of the French original of Little Tippet.

ARTHUR.—The rumors about Julia Arthur's plans are idle rumors. She has sensibly decided that as long as a stock position is open to her there the road to honor lies. She will continue in Mr. Palmer's company, the atmosphere and the discipline of which cannot fail to benefit a young actress, however gifted. Miss Arthur will be a member of Jacob Litt's company at St. Paul and Minneapolis during the Summer, Mr. Palmer having consented to the engagement.

ARONSON.—Rudolph Aronson will go abroad in June.

MCINTOSH.—Burr McIntosh, after giving his lightly satirical lecture on "Society" at several watering places, will sail for London. His book is already filled with engagements to appear in London drawing-rooms to tell stories, to show his card tricks, and to give his lecture. Mr. McIntosh took up leg-demain while he was a student at Princeton. The late Professor Goldberg was his tutor in the mysteries of manipulating the pasteboards.

MARRIED.—Al H. Wilson and Fanny Bloodgood, of Anderson's Two Old Cronies company, were married in Chicago on the 10th inst. The ceremony took place at the residence of Mr. and Mrs. Frank M. White. It was performed by the Rev. Dr. Harris. At the close of the season Mr. and Mrs. Wilson will make a trip to Europe.

WARD.—J. M. Ward, of San Francisco, has secured from Mrs. Dion Boucicault the rights to Fin Macool, The Colleen Bawn, and Robert Emmett for the Pacific coast.

VANE.—Lelia Vane has signed with Charles Frohman for next season.

PIROU.—Augustus Piron says that it only took him three weeks and three days to organize the cast, have the scenery made, and, in fact, get everything in readiness for the first performance of Across the Potomac.

POOLE.—Lillian Poole, a young woman with a clear and expressive soprano voice, has been engaged for the part of Brunette in The Isle of Champagne, the new comic opera that will be produced in Buffalo shortly by Thomas Q. Seabrooke. Miss Poole has been on the stage but a year or two. Last season she sang several times the role Lola in Cavalleria Rusticana in the Casino company.

STOKES.—Belle Stokes, who does the Kangaroo dance in Dr. Bill that Edith Kenward introduced in this country, is one of the four handsome and clever Stokes sisters. One of them is the wife of John Stetson.

ORMONDE.—Engene Ormonde has bought from Haddon Chambers the American rights to the two-act comedy, The Pipe of Peace.

WILLIAMS.—Jesse Williams has been engaged as musical director of the new comedy that is to follow Mr. Wilkinson's Widows at Herrmann's Theatre.

MARBURY.—Elisabeth Marbury is now the New York representative of Albert, Grover and Burridge, the Chicago scenic and decorative painters.

BOWERS.—Mrs. D. P. Bowers is a firm believer in the drawing powers of the Shakespearean repertoire. She is confident that a fine revival of Henry VIII. in this city next season would prove profitable.

KNOWLES.—Manager Edwin F. Knowles says that he has not only the handsomest theatres in Brooklyn, but also the most prosperous. The Amphion has had an excellent season, while the new Columbia with its succession of strong attractions has made money steadily.

DOUGLAS ATHERTON.

Douglas Elsworth Atherton, the eccentric serio-comic character comedian, is the subject of The Mirror's first-page portrait this week. The picture presents him as an original in the character of Cynthia Burdock, in Cynthia's Lovers, his new play, by Charles Barnard, now called Spooks.

Mr. Atherton was born near Exeter, London, in 1864. He is the third child of Madame Francis Rea, an actress who won success, and whose two daughters were members, at one time, of the Crystal Palace Opera company. Madame Rea is the daughter of Anton von Bourg, the Austrian tenor singer, and Sophia von Himmelman, the German opera singer, both members of the Royal Theatre of Venice and Van Amburg's old opera company. Mr. Atherton's father was a railroad speculator, several members of whose family appeared on the stage with success, among them being his aunt, Anna de la Grange, Madame Van Frontz, of concert fame, Madame Edgerton and Marie and Charlotte Atherton.

Young Atherton developed an early passion for dancing. At the age of five years he was sent to Paris under the tuition of Mlle. Lavenete. Here he remained a year and a half, frequently figuring in Paris drawing-rooms, and appearing twice in ballets at the Varietes. In 1869 he made his London bow at the Alhambra Varieties, as Little Roland in dancing specialties. Soon afterward, by chance, he was given his first speaking part, as Goose in the pantomime of Froggy Would a-Wooing Go.

The following two seasons he was the principal child dancer of the Ravels, pantomimists, and during this engagement he appeared in Puss in Boots, Little Red Riding Hood, Jack and the Bean Stalk, Beauty and the Beast, and his dancing specialty called Child of the Air. During a tour of the old world he played boy and girl parts with equal success. In 1873 he was engaged by the Frank Ramsdale's Pantomime company, and appeared at the Royal Theatre, Lynn, as Golden Wasp in Jack the Giant Killer. The following season he appeared in the Prince of Wales' Theatre, Glasgow, Scotland, as Hakee in The Forty Thieves, and at the close of the run went with the James Addison company as Count Funnyface in The Spider and the Fly.

Among his later appearances, all of which were successful, were these: As Friday in the Christmas pantomime of Robinson Crusoe at the Prince of Wales', Liverpool, in which he performed a fantastic dance that required five changes of costume; as an electric footman in Cinderella, at Drury Lane, London; and as the Prince of Fairyland in Baba. In this he was under contract for the American tour, but was not able to appear at the production at Niblo's because of illness. He joined the company on tour, and while dancing at the Adelphi, Chicago, in The Rival Among the Roses, broke his ankle. This necessitated his return to England, where he spent two years in a school for boys.

He then joined his grandparents in Bremen, and made two tours of principal cities in German opera, dancing in the ballets. In 1884 he joined the Savoy company at the Royal, Bristol, for a provincial tour, playing Peter and Balthazar in Romeo and Juliet, the Prince in Cinderella, and Fathom in The Hunchback. He was with the F. H. Burleigh company in 1885, and owing to the illness of one of the ladies, assumed the role of Clorinda, the second sister, in Cinderella, making a great hit. This success, perhaps, led him to closely study kindred eccentric parts. At the revival of Beauty and the Beast at the Theatre Royal, Coalbridge, he sustained the role of the Grand Duchess, and gave a taking imitation of Mlle. Aimée in opera bouffe. He then joined Macy's Burlesque company, playing Parthenia to Macy's Ingomar, and was next with Frank Kennedy's company at the Avenue Theatre, Sunderland, as Charles Middlewick in Our Boys, the Stranger in Cricket on the Hearth, Alphonse in Delicate Ground, Mrs. Townsend in Give Me My Wife, and Lady Leatherbridge in The Factory Girl, making a tour of the provinces and Ireland.

Mr. Atherton's mother and sister dying soon afterward, he retired from the stage for a year, remaining in Chicago. In 1888 he joined Josie Crocker's company, playing Barabas in Sea of Ice, Corney in East Lynne, and Pittacus Green in Hazel Kirke. The same season he was with Clotilde Stephanie's company on a Western tour, appearing as the Captain in The French Spy, Toby Twinkle in The Factory Girl, etc.

Returning to England, he created the role of Mme. Seraphenia Bungle in Mustard Snaps, and late the same season came to America and joined The Danicheffs, in which he played the Viscount de Volde at the Union Square. In this his French dialect won him high praise. He next joined a stock company in Halifax, Nova Scotia, playing Albert in Monte Cristo, Mother Frochard in The Two Orphans, Jack Furbish in The Phenix, Prince Malecotti in Forget-Me-Not, Gaston in Camille, Mrs. Chatterton Still in My Mother-in-Law, and Crysos in Galatea. Next appearing in the Museum stock company in Boston in The Two Orphans, he played Marquise de Presles, Count de Liniers, and the old doctor. At the close of the run he witnessed a performance of The County Fair, and was so pleased with its quaint central figure that he arranged with its author to write a play in which he could figure as a New England Fron-Fron. Mr. Atherton made a success of a very bad part, but it was not suited to his abilities, being too sentimental, and as he did not wish to jeopardize his reputation he quietly withdrew from his own company, hoping a success might be made of the play. It is now called Spooks, and is running at the Union Square.

Mr. Atherton is of medium height, has black eyes, a dark complexion and brown hair. He is an accomplished dancer and an excellent portrait artist and animal sketcher. He will be seen next season in a new play.

THE USHER.



The gross receipts of the benefit performance in aid of the Actors' Fund Fair at the Metropolitan last Thursday afternoon were \$1,400. Had it not rained cats and dogs that day the result would have been considerably larger.

As it is, the worthy object of Madame Bernhardt's efforts receives one-half the amount taken—or \$700.

What became of the other \$700? Ask the stage-hands and the musicians. They charged the larger part of that amount for their services at this benefit.

And yet there is scarcely a week that a "grip" or a fiddler is not having the expenses of his illness defrayed by the Fund. Although, as at last Thursday's benefit, they frequently decline to volunteer to aid the Fund, they expect the Fund to aid them.

I have always thought that the Fund ought to confine its ministrations to those that may be said properly to belong to the dramatic profession. They certainly ought not to be extended to mechanics and musicians—classes that neither join its membership nor contribute to its support, directly or indirectly.

On what grounds should the profession be expected to take care of the sick and the destitute of two bodies of men that are in the theatre, but not of it?

The musicians and the scene-shifters both have their organized unions, which are regularly affiliated with the unions of hod-carriers, masons, carpenters, tin-workers, etc. These unions are aggressive. They generally make themselves felt in theatrical circles by means of strikes, boycotts, demands and exactions. In no sense are their members' interests bound up with the interests of the profession. They bear about the same relation to the drama that the piano tuner bears to music, or that the weaver of canvas bears to painting.

Why should these men—who have their own protective and benevolent leagues—participate in the bounty of the Actors' Fund? Why should they be permitted—particularly in the light of their raid upon the Bernhardt benefit receipts last week—to go to the Fund and get pecuniary assistance when they have need of it?

In respect to this matter the scheme of the Fund, as set forth in its charter, is too broad altogether.

The lines ought to be drawn closer, and to that end the Trustees and the members of the Association might well consider the question at the annual business meeting next June.

At present the stage hands and the musicians are not the only rank outsiders that are entitled to demand relief from the Fund. Acrobats and circus people are equally free to ask for its help.

So far as my knowledge goes, the recent gift of \$500 to the Fair by a circus proprietor is the only contribution that has been made to the Fund by the circus business since the institution came into existence.

There is nothing in common between the circus performer or the musician or the usher or the ticket-speculator or the scene-shifter and those persons concerned with acting and managing.

Why, then, should these latter build up, maintain and administer a charitable fund to which these aliens can go in the hour of need, albeit they lend it no support in the hour of prosperity?

It seems to me that this subject is worth serious consideration, and I think that the majority of the profession will agree with me.

Agnes Booth will go to Manchester-by-the-Sea a month hence, where she will recuperate after her wearing labors in the interests of the Fair.

A year hence she has planned to go abroad for four months with her sons—as handsome and promising a pair of young men as you can find in the profession.

Mrs. Booth will make the journey for pleasure only, but it is probable that she will give the Londoners a glimpse of her exquisite art at a special performance. She has already made up her mind to play *Old Love Letters*—a gem that she may truly be said to have cut, polished, and set, and that is hers by right of conquest, although Bronson Howard, who presented it to her long ago, has repented and turned Indian giver.

Mrs. Booth, by the way, had a funny experience in Syracuse the other night. She went there with her husband, who was looking after Patti. A crowd was waiting at the station to catch a glimpse of the hundred-dollar-note diva. When Mrs. Booth descended from the car they took her for Adelina, and a mighty shout went up. The mob surrounded her carriage and escorted her to the hotel.

In the evening the public curiosity manifested itself still more disagreeably. Several hundreds of young women eager to see Patti, swarmed the entrance and corridors of the hotel. Mrs. Booth ran the gauntlet, still un-

recognized, and when she reached the sidewalk an enthusiastic young man elbowed his way to the front, seized her cloak and exclaimed: "I will kiss the hem of her garment!"

This adulation was embarrassing, but it did not begin to compare with Mr. Schoeffel's feelings when an importunate visitor, who was told that Patti had left town, refused to believe, saying: "I saw her maid out walking with the dog not ten minutes ago," for Mr. Schoeffel knew that it was his wife who was abroad with her favorite Prince Charles spaniel.

To be taken for Patti and for Patti's maid inside of twenty-four hours touched the antipodes of compliment. Mrs. Booth says that she appreciates now the reasons for Patti's retiring habits, and she is also convinced that an actress who is well-known in New York is nobody in Syracuse.

"My sincere belief is that the actual critical value of the opinion of the theatre and opera-going people outside of New York is better than that of those at the metropolis." So spoke W. T. Carleton to a reporter of the *Detroit Journal* a few days ago.

Mr. Carleton's belief is probably based on the fact that New York's appreciation of Mr. Carleton's talents is such that Mr. Carleton never ventures within its gates nowadays, in a professional capacity.

Relegated to the districts that worshiped Emma Abbott as the greatest of lyric artists and that regard Fred. Warde as the Colossus of tragedy, it comes natural to Mr. Carleton to exalt his environment. The bigger the puddle, the bigger the solitary toad—in his mind.

Judge Dittenhoefer is probably the hardest working lawyer in New York. His spacious offices are crowded with clients early and late, and it is a wonder to the observer how the Judge and his assistants, Mr. Gerber and young Mr. Dittenhoefer, are able to handle the great volume of business that pours into the establishment.

Judge Dittenhoefer is something more than a keen, shrewd, skilful lawyer. He conducts his practice on philosophical lines. He makes a thorough study of every case, and he never goes into court without a complete preparation. That is half the battle, and that is one great reason why victory rewards him so often.

The Judge is indefatigable. He goes downtown at an early hour, and it is seldom that he leaves his office before eight or nine in the evening. He has plenty of vitality, but the season's strain always wears on him, and for that reason he finds Carlstad a welcome spot for the summer vacation. It is more than likely that he will go over again between terms this year.

Marshall Widler's latest:
TEACHER.—"Who was the last of the Stuarts?"
SMART BOY.—"Judge Hilton"

CANNOT GET HIS PLAY.

A letter in youthful chirography, signed "A Young Sardine (in swaddling clothes)," comes to *The Mirror* from Gloucester City, N. J., and in it a painful state of mind is disclosed.

"I cannot sleep at night or rest by day," the writer says, and the alleged cause is that he has not received from the New York *Herald* the manuscript of a play submitted by him in the recent contest.

"Please inform me," he asks, "if there has anything happened to the *Herald*. I have been laboring under the impression that it may have been destroyed by flood, fire, or earthquake. Otherwise some authoritative, courteous person in that establishment would have accorded a civil answer, at least."

The writer says that his play was typewritten and forwarded, signed with a fictitious name, instead of a motto, and that he has written for the manuscript, enclosing necessary stamps, several times, only to be rewarded with an ominous silence. In answer to the young writer's only question, *The Mirror* replies that the *Herald* is still in existence. As to how he shall get his manuscript, he had better walk into the *Herald* office and demand his property.

MARIE JANSEN LEAVES WILSON.

Marie Jansen is to leave Francis Wilson's company on May 7. This is surprising news, for Miss Jansen has been "featured" in Mr. Wilson's support ever since he became a star. A. H. Canoy, Mr. Wilson's manager, said to a *Mirror* reporter: "I am glad to see you, for I want *The Mirror* to deny the report that Miss Jansen has an interest beyond her salary in Mr. Wilson's company. She has not, and as, in case she had, her departure from the cast would mean a dissolution of partnership, Mr. Wilson and I do not want a false impression spread."

Miss Jansen's contract will expire on May 7. On that date we shall close our engagement at the Broadway, and go direct to San Francisco, under the direction of Al Hayman. Mr. Wilson is not particularly desirous to act in Summer, but as the climate of the Pacific slope is mild, and as there is a good deal of money to be made by the trip, he decided to make it. Miss Jansen, however, is averse to traveling in Summer. She never has done so since she has been with us, and we have not counted on her doing so this season. I do not know what her plans are, but I presume that she has arranged them. Miss Jansen's leaving does not imply any bad feeling. In fact, there is the best of feeling, and we wish her all sorts of good things."

To a *Mirror* reporter that called on her at her apartment in the Hollywood, in West Thirty-ninth Street, Miss Jansen said: "I have very little to say. I shall leave the company on May 7. I have not made any plans. Will I star? I haven't the faintest

idea. Will I go abroad this Summer? Maybe."

Miss Jansen had not heard what Mr. Canoy had said. When the reporter told her, she said: "That is what Mr. Canoy says, is it? Well, all right! I shan't honor Mr. Canoy and Mr. Wilson by entering into a discussion." Then she added, significantly: "I hear that Mr. Wilson is cutting down salaries."

Miss Jansen's roles in the repertoire will be sung by Lulu Glasser. She is comparatively inexperienced, but, Mr. Canoy says, "at the risk of giving Miss Glasser a 'big head' I will say that I consider her the most promising young singer in this country. She has been in our chorus, and has several times sung Miss Jansen's roles at short notice. She has a very pleasing soprano voice, and is a pretty and clever girl."

MRS. BOUCAULT WILL ACT.

Last week the statement was made by several newspapers that Mrs. Dion Boucault was in delicate health, and that she had made up her mind not to act next season. Another report had it that Mrs. Boucault would retire from Charles Frohman's management because her alleged physical decline would not permit her to travel.

As a matter of fact Mrs. Boucault, who is now with the Gloriana company in Boston, is enjoying excellent health, and her aversion to travel is no new thing. She has frequently declined to accept nomadic engagements.

"Will you kindly contradict the report that I shall not play next season," Mrs. Boucault writes to *The Mirror*. "It is entirely without foundation." Mrs. Boucault has not yet signed for next season.

MR. HANLEY'S NEW PRODUCTION.

Irish Inspiration, the play that is to be given a special production at the People's Theatre in a few weeks, under the management of popular M. W. Hanley, of Harrigan's, will be sent on tour next season, says Mr. Hanley, with a strong cast and in the best possible style. To this end Mr. Hanley is having scenery painted by Frank E. Dodge and properties of an elaborate kind manufactured. As the title indicates, Irish Inspiration is supposed to dominate every act and scene.

"There will be music, mirth, pathos, dances, songs, of the most amusing, entertaining, and delightful nature, and the piece will move you to laughter, applause, and tears; not tears of sorrow, but of sweet sympathy," says Mr. Hanley.

Among the thrilling incidents in the play is a mill scene with a wonderful waterfall that the enterprising manager has constructed at great expense. In this scene the hero dashes by the mill and is saved by the bravery and hands of the heroine, the Lady Margaret. She in turn, not to be outdone, makes a miraculous escape from a lofty tower.

Another scene that is calculated to make an audience start to its feet is where a child is thrown headlong from a beetling cliff.

There will also be a race-course, a horse-race, a song-and-dance, accusations of murder and arson, imprisonments, escapes, catastrophes, machinations, intrigues, bafflings, and tableaux.

A NEW KING.

The reign of King Kaliko will be inaugurated at the Broadway Theatre on June 6. The new king is not a royal personage, but a comic opera notability. The opera was written by Frank Dupree, who is a clever newspaper writer, and the music is by Fred. Solomon, the Casino comedian, and brother of "Teddy" Solomon.

Mr. Dupree's residence at the Sandwich Islands as a newspaper correspondent, some years since, gave him an excellent opportunity to study the characteristics of the late King Kalakana as well as to draw "the long bow" on some of the Kanaka superstitions and legends that he is said to have picturesquely interwoven in the new opera. Mr. Solomon has been credited with doing some clever musical work, and those who have heard the musical numbers of King Kaliko predict popularity for several of the solos and duets.

Mr. Dupree, together with Jesse Williams, will put on the opera. The cast engaged includes Nina Bertini, Clara Lavine, Sylvester Cornish, Agnes Paul, Marie de Girard-Burdeau, Sallie Madden, Katie Gilbert, Katie Glover, Edwin Stevens, J. B. Radcliffe, William Blaisdell, W. C. Crosbie, Martin Hayden, Arthur Pace, Claude Brooke, and others, besides a chorus of fifty.

King Kaliko's reign will last ten weeks at the Broadway, after which his royal highness will take to the road. The route is now being booked by Randall and Dickson in the leading cities, commencing at Colonel Sinn's Park Theatre, Brooklyn, on Sept. 12.

MR. PRESBREY'S NEW FIELD.

Eugene W. Presbrey, for several years past the stage-manager for A. M. Palmer's stock company, will occupy a wider field of activity next season.

"After many years of the pleasantest association with Mr. Palmer," says Mr. Presbrey, "I leave his service with regret, taking with me his heartiest good wishes, to assume the directorship of *The Theatre of Letters and Art*, and to make such other productions at large as I may choose."

Mr. Presbrey is a stage-manager of exceptional skill and ability. He is *au fait* in every department behind the curtain, and his taste, tact and artistic feeling have been demonstrated time and again. *The Theatre of Letters and Art* could not have selected a better director to conduct its interesting experiment.

Fair Dates at Oshkosh, Wis., Sept. 12 to 23. Address J. E. Williams, Mgr. Grand Opera House.

GOSSIP OF THE TOWN.

EVERETT ELLIOTT has written a play which he calls *My Brother's Keeper*.

HENRY GREENWALL'S Opera company opened at the New Orleans Grand Opera House on Sunday night in *Amorita*.

PAYNE CLARKE, the tenor, has arrived from Europe. He has been engaged to join the new American Opera company. The American Opera company, by the way, is "new" every year.

SYLVESTER CORNISH, the well-known contralto, has signed with the Baker Opera company for the Summer.

TRIAL OF *THE MIRROR*'s professional cards convinces skeptics of the practical utility of keeping their names and addresses where they will be seen by all managers and professionals.

JAMES McDUFF is no longer with *The Paymaster*. He is playing the part of Biddlecomb with the Alone in London company by special engagement for a couple of weeks.

COLONEL MILLIKEN is managing the entertainment at Birnbaum's Grand Museum.

COMPANIES are being organized for a Summer season to produce *A Job Lot* and *Little Bossey*, two new pieces by Verner Thomas. Flora Williams will star the coming season in the latter play, which was written especially for her. Manager Thomas announces this company to appear in his *Our Trix*: Flora Williams, Alfred E. Lyman, Willis J. Lyons, Harry Allen, Ed. Wright, George Worley, Royal Mortimer, Hattie Gray, Nellie Sherwood, Mae Lawrence, Hattie Le Clair and Rose Gorman; Arthur Watkins, treasurer; Rush Dutton, advance agent.

MAURICE PALMER has given up the leading part in *Ostler Joe*.

ANIELLA GLOVER and other prominent skirt dancers have a dangerous rival in Rosa Goutier, a little woman of Mexican descent, who delighted the patrons of the Bijou during the last two weeks of Nellie McHenry's engagement.

A FAIR ROUEL will return to the Fourteenth Street Theatre on Sept. 19. The engagement is for seven weeks, with the privilege of longer time.

THE Lang Arion Opera company, which opened on Sunday for a season in New Orleans, in *Amorita*, has prominently in its ranks Elaine Gryce, prima donna, recently arrived from Europe, and her husband, Samuel Gryce, tenor.

QUESTION: Would you prefer, when a manager looks through the many professional cards in *THE MIRROR*, that your name and address should not meet his eye?

GEORGE WOTHERSPOON, manager of the Manola-Mason Comedy company, has engaged Max Knauer for next season.

HARRY LAY and Charles Dickson are both firm believers in the potency of one-act plays. They are at present on a still hunt for curtain-raisers and are frequently observed comparing notes on the subject.

JAMES MAAS emphatically denies that he ever spoke unkindly concerning the affairs of the Ship Ahoy company. He declares that his relations with the management were of the pleasantest character.

A. D. HALL and Robert L. Downing, both well known to the dramatic world, have jointly written a romance on the main lines of the story of *Damon and Pythias*, entitled "*A True Knight*," which is published in paper covers by the Edgemore Company, of Washington, D. C. The tale is dedicated by Mr. Downing, who is a member of the Order, to the Knights of Pythias of the world, and is copyrighted by him. The story will, of course, interest that great fraternal body, as well as entertain all others who read it.

SAM COOPER, the popular treasurer of the New Park Theatre, who has been a victim of rheumatism for some time past, will have a benefit at the Park next Sunday night.

THE Summer season is the actor's seed-time. A professional card will be inserted in *THE MIRROR* for three months for \$10, or \$1 a line, and to such advertisers a copy of *THE MIRROR* will be given during that period, delivered at a city address, in the country, abroad, or on tour.

ERNEST COOKE, the originator of the novelty advertising banner which has attracted considerable attention of late, is now the doorkeeper at the Bedford Avenue Theatre, Brooklyn. Mr. Cooke is a clever artist, and his ideas are in line with the popular demand.

OLGA BRANDON, the American actress, in England, has caught the starring fever.

PETE BAKER will close his season on April 23. He will spend the Summer in Pittsburgh.

MANAGERS should note that the Stevenson Dramatic company, which played a week's engagement in Clark's Opera House, Norwich, N. V., recently, appeared in a repertoire of which at least four plays—*Lynwood*, *Hazel Krike*, *Queen's Evidence*, and *Miss*—were the property of other people. It is probable that the manager of the theatre did not know the fraudulent nature of the Stevenson company. Honest theatre managers will black-list these pirates.

THE judicious actor does not wait until an engagement expires before taking some measure for a new one. There are several ways in which actors secure engagements. The best way is to speak to all the managers through an advertisement. *THE MIRROR* will publish a professional card—in which the advertiser may give due notice of the time of his release, with his line of business, or in which he may state that he is at liberty, etc.—of ten lines for \$10 for three months, and in addition the paper will be sent to any address, either permanent or en route, at home or abroad, free.

FLORIE WEST, the pretty girl and supple dancer who came from the London concert halls last season to appear in U and I, has returned to the concert halls—not in London, but right here at Koster and Bial's. Press Agent C. B. Chne designates her "the comedy brilliant."

THE FORREST HOME VISITED.

It is twenty years since the mortal part of Edwin Forrest was sequestered in Saint Paul's Church, at Philadelphia. Five years later his biographer, William R. Alger, wrote: "He will live as a great tradition in the history of the stage. He will live in the magnificent Coriolanus statue. He will live as a learned and versatile histrionist in the exact photographic embodiments of his costumed and breathing characters. He will live as a diffused presence in the retreat he has founded for his unfortunate brethren."

Could the reader have stood with us last Saturday in the spacious halls of the Forrest Home, at Springbrook, when the genial April sun entered in, lighted the happy faces of the venerable residents, and fell upon the majestic marble figure of that magnificent Coriolanus statue, towering in stately repose above the assembled celebrants of the Bard's anniversary; could he have breathed the atmosphere of refinement, of comfort, and of cheerful content pervading the fine old mansion, he would have felt, as we felt, that that giant spirit lives, indeed; that its noble essence fills the quiet haven whose echoes then resounded with the voices of that company.

The will of Forrest provided, in the general plan outlined for the Home he bequeathed to the profession, that "There shall be prepared and read therein on the birthday of Shakespeare, the twenty-third of April in every year, an eulogy upon his character and writings, and one of his plays, or scenes from his plays shall on that day be represented."

For the commemoration of the 327th anniversary of Shakespeare's birth, A. M. Palmer and members of his company accepted an invitation to participate in the exercises. The party, including several guests, left New York by special car over the Pennsylvania road, at eleven o'clock on Saturday morning. Besides Manager Palmer there were J. H. Stoddart, Agnes Booth, Mrs. D. P. Bowers, Herbert Milward, Mr. and Mrs. Frederic Robinson, Julia Arthur, Mrs. Etta Henderson, Burr McIntosh, Edward E. Kidder, Mrs. Lyman Fiske, Mr. and Mrs. Edwin Knowles, Marshall P. Wilder, Elita Proctor Otis, Dr. Wilder, Mr. and Mrs. Lester S. Gurney, Jennie Eustace, Odell Williams, Mr. and Mrs. J. H. Mag-nigle G. W. Presbrey and Mr. and Mrs. Harrison Grey Fiske. J. Fred Zimmerman, who is one of the trustees of the Home, accompanied the party.

Arrived at Holmesburg Junction the visitors were conveyed in several omnibuses to Springbrook. The Home is a large, substantial mansion, facing a level lawn, flanked by trees of noble growth. Behind it stretches a beautiful expanse of landscape, through whose vistas glimpses of the rippling Delaware are had. Entering through the broad portals of the mansion the visitor finds himself in a hall, high-ceiled and spacious, whose walls are literally covered with paintings. Indeed, the four hundred pictures that comprised Forrest's collection occupy almost all the available space in every room.

To the right are the large drawing-rooms; to the left the dining-room. There is also a conservatory. Leading from the rear drawing-room is the library, a delightful retreat, recently enlarged by walling up a porte-cochere and taking it in as an annex. From floor to ceiling the shelves on all sides are filled with a notable assemblage of standard and choice books. The electric lights, with their bright modern fixtures contrast strangely with the heavy, old-fashioned furniture and the air of scholastic quiet presented by this memory-haunted room. The armor that Forrest wore when the greatest Richard of the century fought and fell on Bosworth Field, stands sentry here.

The first room to which we were bidden above stairs is occupied by Mrs. Jane English, in whose handsome profile and sweet smile we note a remarkable resemblance to the portrait of her daughter, Lucile Western, over the mantel. Here this lovely old lady, whose eye is as bright and whose heart is as fresh as a girl's, is housed like a queen. The massive mahogany bed, with its heavy pillars supporting a canopy; the antique chairs and the other pieces of rare old furniture; the pictures; the bright flowers in the window; the canary swelling its throat in song, all combined to make a charming picture that one would not wish soon to forget. The other rooms are equally quaint and attractive.

The senior member of the little community is Mrs. Rachel Cantor, the aunt of Etta Henderson and of Senator Jacob Cantor, who helped the Stein bill through the Albany Senate recently. Mrs. Cantor is as lively as a cricket. She has the graces of an aristocrat and the ready wit of an actress. Indeed, the old-fashioned courtliness and the air of distinction that are possessed by all the inmates of the Home—not to speak of the purity of their pronunciation and the extent of their conversational gifts—suggest the thought that there were some features of the "palmy days" which might well have been cherished as a legacy by the youth of the profession.

Mrs. Cantor is eighty-two years of age. "I've lost ten years of my youth this last year," she said, but no one would believe it. She sits about like a girl.

And Harry Hascomb! He's as cheery as a lark, joking about the artificial feet that the Actors' Fund gave him, and exhibiting his pedestrian abilities with conscious pride.

"The Mirror was my friend in the hour of need," he said, with tears in his eyes and in his voice. "I shall never forget the help it gave to get me here in the Home where I'm so happy. And I often think how it has come true to pass that out of my misfortune blessing-came." (It was Mr. Hascomb's sad experience that brought the Actors' Fund idea to a focus ten years ago.) Then turning to a friend he said, with a laugh, "How much do I weigh? One hundred and eighty pounds—man, actor, timber and all!"

Madame Michaels we found confined in her room with inflammatory rheumatism, from which she has been a great sufferer for three years. She is more than eighty.

"I am only waiting," she said, "for God to

release me from my burdens." The poor old actress' limbs are contracted; her hands are helpless. She cannot move from the chair in which she spends her days. A nurse watches her constantly. Spring flowers in a glass stood on the table beside her. There was a pathetic attempt to mark the festive day—a cap, with new ribbons, was on her head. "Only waiting."

Superintendent Wilson was prostrated with erysipelas. He talked to us through a white masque and regretted his inability to attend the entertainment. Mrs. Wilson and Miss Wilson, however, did the honors of the mansion charmingly.

Besides the inmates we have named, the Home at present contains seven others—Jane Parker, Mrs. Amalie Sergis, Mrs. M. E. Barringtons, Mrs. Ben DeBar, James A. Smith, Richard Penistan and Simcoe Lee. All were in holiday attire, and all found pleasure in greeting old friends and in exchanging gossip with the visitors. They said that the Home is their most welcome guest the year round, and through it they keep fully informed of the profession and its affairs. Actor once, actor always, and at the Home there is the liveliest interest in all professional matters.

After refreshments had been served everybody repaired to the drawing-rooms, which were crowded, the New York delegation having been reinforced by many Philadelphians. Simon Hassler and his excellent orchestra played a prelude and then Joseph Moore, Jr., president of the board of trustees, made the following address:

LADIES AND GENTLEMEN: In accordance with the happy provision of our founder's will we have asked you to lay aside your daily work, and come here for an afternoon to join in commemorating the three hundred and twenty-seventh anniversary of Shakespeare's birthday.

This is the annual gala day of the Home, and the veterans who have gathered in this quiet retreat, with the battles and excitements of life forever passed, anticipate and enjoy it as an opportunity to come into touch again for an hour with the throbbing, striving, toilsome present; with the youth and maturity now portraying the world of to day, in reality as well as by "holding the mirror up to nature."

As I have before remarked upon a former occasion, this institution is not an important one, a view from the standpoint of magnitude, but rather because of the unique position it holds in comparison with others of similar purpose.

It was the evident intention of the great tragedian that this mansion and these beautiful grounds should be the bounteous home of a chosen few, and, although the wisdom of his plan is often criticized adversely, it is simply and plainly our duty to follow his instructions.

The future has in store for us the sale of the unneeded land, by which the capital will be materially augmented. A wing to be devoted to the sick will then be added, and other improvements made. Then, too, it is not to be forgotten, that the most man of all his world will be brought from their resting-place in old St. Paul's, and, in the presence of those who cherish his name, solemnly placed beneath a fitting monument upon these grounds. Thus we hope to honor his life's work, which has

"Deposited upon the silent shore
Of men, in time, a few choice thoughts
That shall not die, and cannot be destroyed."

My duty to-day is not to make a formal address, but merely to pronounce a few opening words, leaving the entire programme to our visiting guests. On behalf of the Board of Managers, I bid you all heartily welcome to the Edwin Forrest Home, and beg to thank those who have so kindly volunteered to contribute to the pleasures of the occasion.

In this connection, I wish to express our earnest appreciation of the interest displayed by Mr. A. M. Palmer, president of the Actors' Fund, and associates in coming from New York to add lustre to this celebration. The value of this gracious action is more apparent when it is understood that Mr. Palmer is now bearing the chief burden of preparation for the great fair to be held in Madison Square Garden early in May.

Mr. Palmer then delivered the following address, which was frequently interrupted by applause:

LADIES AND GENTLEMEN: I am down in the programme for an address, but I am not going to make one. There isn't time enough for me to do so, and at the same time permit you to enjoy the many attractive features provided for the day's entertainment. But I should not be just to my own feelings, nor to those of the members of my company, and the ladies and gentlemen who have accompanied me from New York, if I did not tell you how greatly pleased we are to be here, not only to join in the celebration of Shakespeare's anniversary, but also to meet in social converse our old friends of the stage who have here found a home. When a year or two ago I visited this place in quite an informal way, I was struck by the fact that I had previously formed an idea concerning it which was not altogether favorable, but I went away with a heart full of gratitude to its founder and with a deeper sense of the greatness and goodness of his character than I ever had before.

In the history of the stage there are many instances of the efforts of actors to do something for the players who should come after them, but I honestly think, ladies and gentlemen, that we in our generation, have witnessed the foundation of an institution of our profession of these institutions which will stand throughout all time far above all others, not only as the most beautiful in conception, but also as the most generous in results and will stand out of the crowd. I refer to the club formed in New York by our dear friend Mr. Booth, to the Actors' Fund, and to the Forrest Home. Mr. Booth, with a wisdom which is rare, has made his noble foundation while life is still his, and he has the infinite pleasure of witnessing some of the good which his generous hand has done.

We are most happy, my friends, to commemorate the anniversary of the birth of our greatest player. I heard a speaker once (himself a great thinker and writer) remark that in history of the world's literature and philosophy there stood forth four primordial men—Plato, Dante, Shakespeare, and Goethe. Homer, whose personality is more or less a myth, doubtless sang his immortal epics as a minstrel for the entertainment of his countrymen, but preserved for the world a picture of the greatest of ancient towns and a grand poetic record of the traditions and beliefs of his time. His works, wonderful as they are, added nothing to the joyfulness or cheerfulness of life.

Dante, marvelous poet, is still partly responsible for the gloom and horror which has attached itself to most of our religious beliefs.

Goethe, philosopher, poet, scientist and pioneer in the world of thought, never contributed much to the merriment or even to the cheerfulness of mankind. But one great player—ful as he was of profound philosophy and of metaphysical thought, he left for the chief end and aim of his writing to enter into, to muse, to cheer. Carlyle says that all genius is unconscious and if there was an unconscious genius it was Shakespeare. I speak of him as a player, for it is as a player best to think of him. I can see him best in my mind's eye as manager and actor going about his work at his theatre, feeling the pressure upon him from week to week of finding ways which to keep his company going, and his stage supplied with material, and under this pressure, planning, all unconscious of their immortality, those matchless works which for three centuries have been the delight of the enlightened world. I can see him best in his companionship with playwright and players, discussing this and that piece of a character, its fitness to this or that actor, and the probable popular effect of this or that scene or play. And I often picture him to myself hard at work with his actors in the dim light of London morn-

ing, rehearsing plays, advising the players, instinctively scolding and perhaps—internally, of course—sweating a little now and then.

It is in his familiar and so to speak, professionally intimate way I always think of Shakespeare. He was and is the greatest genius our race has ever produced; but he was first of all a player and a manager—a man whose impelling motive in life was not to rule states, or cities, not to build monuments or to deify them, not to wage wars, not to upset old philosophies or religions, not to found new ones, not to amass inordinate wealth by wild speculation, but simply one whose circumstances, or design, or inclination, or all of these combined made an entertainer, an amuser, a cheerer of his fellow-men. When we consider, my friends, how from a life and a genius dedicated to a work like this such marvelous results have come, we may well insist, not only upon the primordial place of our great master among the geniuses of the world, but also upon the primordial place of his profession among the professions of the world. It is our proud boast, as it was his, that in the great volume of this world's experience there are written down against us no oppressions, no frauds, no cheats, and no miseries. Our friends say against us sometimes that we do nothing to add to the world's material wealth of usefulness; but if we fail in these things, we do what is far more important—we add to its general joy. I would rather die as poor as the poorest player feeling that for some poor fellow-men I had once smoothed out the wrinkles of care, than to die as rich as a prince, seeing that I had never brought a happier smile to a face or re-veiled humanity, even but for an hour, of some of its heavy burdens.

Mr. McIntosh did several clever tricks with cards; Mr. Robinson spoke Othello's defence; Mrs. Booth gave "The Quality of Mercy" speech from The Merchant of Venice; Marshall Wilder told some stories; Julia Arthur recited "The Baron's Last Banquet"; Frank C. Bangs spoke "The Seven Ages," and there were several musical selections. The programme was heartily enjoyed by the old actors and their friends.

The New Yorkers left Holmesburg on the four o'clock train, with many promises to return again to "Springbrook." The Forrest Home is in no sense an "institution" with all that that term usually implies. It is in fact, as in name, a home—luxurious, refined, peaceful—an ideal retreat for the veterans who have grown old in service, and who dwell there in comfort and happiness during the interval between the close of active service and the final exit from the mortal scene.

Worthy, in every respect is it of the noble benefactor who gave this asylum to his profession, and who in his last will and testament bade his executors to remember "that my professional brothers and sisters are often unfortunate, and that little has been done for them, either to elevate them in their profession or to provide for their necessities under sickness or other misfortunes. God has favored my efforts and given me great success, and I would make my fortune the means to elevate the education of others and promote their success, and to alleviate their sufferings and smooth the pillows of the unfortunate in sickness or other disability or the decay of declining years."

\$28,000 IN BANK.

"Fanny Rice's engagement at the Bijou will close her season," said George W. Purdy, her husband and manager, to a Mirror reporter. "Her first tour has been a great success. This is, I know, a conventional phrase for a manager to use in talking to a reporter, but I think that when I tell you that we have made \$28,000 net, which sum is in bank, you will agree with me that Miss Rice did not make a mistake when she decided to become a star."

"Early in June we shall sail for Europe. We have earned a rest, and we intend to do nothing but enjoy ourselves during our vacation. We shall return the latter part of August to begin the next tour about Sept. 2."

"Will A Jolly Surprise continue to be the bill?"

"It will be the *pièce de résistance*. We have, however, two new pieces—a one-act comedy that will be put on in front of A Jolly Surprise during Miss Rice's present engagement at the Bijou, and the other a three-act play that we think is full of fun and that we intend to stage next season. Time is almost all booked for 1922-23, and many dates have been filled for 1923-24. So, you see, everything is as smooth as silk with us, and we have nothing in the world to complain of."

DORÉ DAVIDSON'S NEW PLAY.

"I shall produce Dangers of a Great City for the first time in New York next Monday, May 2, at the People's Theatre," said Doré Davidson to a Mirror reporter.

"There is no question as to the success of the play. I started out for an experimental tour of four weeks, and found it was so successful with all parts of the house, that I have decided to continue the season until May 9."

"Properly speaking, Dangers of a Great City is a comedy-drama in which the humorous and the serious follow each other so rapidly that the audience has all it can do to tell whether to be merry or sad. The situations are thrilling, unconventional and plausible."

"Ramie Ausen's performance of the leading role is out of the common. She is particularly strong in the emotional scenes, but she has also been praised without stint by the out-of-town press for her subtle acting in the disguise of a tough German."

"I myself play the part of a detective that assumes several disguises, and I will leave The Mirror to criticize me."

"I began to look for next season only two weeks ago, and within that short time I have got quite a number of applications for time from first-class theatres. In less than three weeks I shall have booked a thirty weeks' tour with not more than three weeks of one-night stands."

MANAGERS in quest of actors scan The Mirror to discover who is at liberty. A ten-line advertisement, which this paper will insert three months for \$10, or at the rate of \$1 a line, may accomplish one hundred times its value for the man or woman who employs it. And with such an advertisement The Mirror will be mailed to the advertiser free during the period, to a city address, the country, Europe, or according to route.

PROFESSIONAL DOINGS.



KATHERINE ROBER, whose popular work in The Charity Girl and A Life's Honor is acknowledged, removed to Chicago with her parents from a Wisconsin farm at the age of six years, and soon afterward became a student of Notre Dame in Milwaukee, where her education was completed. She speaks and writes several languages fluently. She first appeared upon the stage at the age of fifteen, at the Olympic Theatre, Chicago. Miss Rober has won plaudits in emotional as well as in comedy roles. She now leads a company which plays regularly in Boston, Providence, Worcester, Portland, and other Eastern cities, where she has a large following.

DESPITE denials, members of the late Pompadour company, assert that salaries were not paid in full when the recent disbandment in Philadelphia occurred.

THE CIRCUS company burst up on Saturday night at Louisville. John H. Hamilton's ventures this season have met with disaster.

FRANCE NELSON has been engaged to originate a part in Helen Barry's new play, Her Ladyship.

THE COUNSELLOR'S WIFE, the three-act comedy by Jerome K. Jerome, was produced at the Boston Museum, last week, and made a good impression. It is hardly necessary to say that Charles Frohman owns all the rights to the piece outside of Boston.

THE NEW WING is the curious title of the play that will open the next season of the Columbia Theatre, Boston. It is now being played by Willie Edouin at the Strand, London.

SIMMONDS AND BROWN have removed their business offices from the Broadway Theatre building to 1227 Broadway, corner of Thirtieth Street.

OLD advertisers in THE MIRROR appreciate the exceptional value of its columns. New advertisers will be surprised at results. A professional card of 10 lines will be inserted for \$10 for three months, and to those who thus advertise, THE MIRROR will be sent free to any address. The actor at liberty should keep himself before the eyes of those who may want his services. The actor still engaged should also let the public know where he is.

GEORGE SAMMIS has extended his regular season, and will play Dr. Bill until May 23.

REHEARSALS have begun of the new musical comedy, adapted from a Parisian success, that will be produced at Herrmann's in a few weeks. Harry Brown has been engaged to play the principal part.

THE DOWN on the Farm company closed rather abruptly at Bridgeport on Thursday. JANE's receipts averaged \$1,200 a day in St. Louis last week.

A. M. PALMER's company will close its season at Palmer's on Saturday night. On the same night Charles Frohman's company closes its engagement in Brooklyn. Directly after the performances, the two companies will take together a special car for Chicago, where they will both play under the directions of Al Hayman, the former at Hooley's and the latter at the Columbia.

ON Saturday evening Whitelaw Reid will be dined by the Lotus Club.

THE 450th performance of Dr. Bill was celebrated at Providence last week. The occasion was commemorated by a pretty souvenir in the form of an orange spoon—the novel idea of Manager George W. Sammis.

TEN dollars for ten lines running three months in THE MIRROR is a small price for service so valuable. It will eventually pay a greater interest than money in bank, for it may secure the disengaged actor a good position, and it gives the actor still engaged an opportunity to keep within the sight of employing managers. To those who advertise on the above terms, THE MIRROR will be sent free for three months, postpaid to any address, city or country, abroad or en route.

THIS (Tuesday) evening a benefit will be given for the Russian Famine Fund, at the Manhattan Athletic Club Theatre. Among those to appear are Marguerite St. John, Jennie Hall Wade, Berne Robinson, John Glendinning, Albert G. Thies, W. B. Green, La Regalencia, Percy West, and E. C. Lyons.

SEVERAL of the plays of the late Dion Boucicault have been prated during the last month in the West. One, for instance, was acted at Cordray's Theatre, Oregon, without authority. Manager Cordray seems to be working for notoriety as a producer of stolen plays.

SOME INSIDE FACTS.

On page 5 of this Mirror—a page that went to press in our earlier forms—there is an article concerning Marie Jansen's departure from Francis Wilson's company. Further particulars concerning the causes for this severance of a long professional connection were learned by a reporter last evening.

It seems that in the latter part of February Miss Jansen asked Mr. Canby if Mr. Wilson expected her to go to California with the company. He, in turn, asked her if she wanted to go, and she replied that she would like to have twenty-four hours in which to decide. Before the twenty-four hours elapsed she received this note:

I find, on thinking the matter over, that I cannot as the head of the company, put myself in the position of waiting anyone's reply, so all negotiations for the Summer and for next season are at an end between us.

Miss Jansen also received another letter from Mr. Wilson which she does not consider to be such a letter as a star should write to his leading support. As to Mr. Canby's statement that she has been only a salaried member of the company and has no further pecuniary interest, she considers it uncalled for. When Mr. Wilson started out as a star, both he and Wilson wanted her to put money in the concern. This she positively refused to do. Mr. Canby was especially anxious for her to change her mind. They said, further, that they would not start out without her, and they induced her to leave the Casino, making special trips to her Summer home at Winthrop for the purpose.

But to return to Mr. Wilson's letter. Miss Jansen says that from what she has since learned from outside sources, she is confident that Mr. Wilson had made up his mind at the beginning of his season that he would endeavor to get rid of her. Said an intimate friend of hers—whose name would be known throughout the profession, it published.

"Three years ago, when *The Oolah* was produced, it was a dismal failure, and it was due to Miss Jansen that it achieved the subsequent success that it made. She worked hard to build it up, and she succeeded. Miss Jansen is not displeased that she is not going to California, and that she is not to continue with the organization next season. She is displeased, though, with the way Mr. Wilson has signified his intention not to re-engage her. When we remember that for eight or ten years the two have sung, on and off, in the same comic opera companies, it certainly seems ungentlemanly and unprofessional for him to call matters 'off' because he couldn't wait twenty-four hours, when he had two months' time to engage a substitute—and especially when the substitute was already in the chorus. Why, Miss Jansen had two offers from prominent managers during the last few months, but she did not think of entertaining them, as she considered herself in a certain sense bound to Mr. Wilson's support.

"However, if Mr. Wilson has had poor business at the Broadway in *The Lion Tamer* and is anxious to reduce expenses on his Pacific tour, well and good. Since it has been published that Miss Jansen is at liberty she has had any quantity of offers for next season, and I know of one very rich man who would be delighted to back her as a star."

ANOTHER NEW THEATRE.

The Lyceum Opera House, situated on Thirty-fourth Street, sixty feet West of Third Avenue, has changed hands. It will be remodelled, and made into a first-class combination house called *The Imperial*. It will be opened about the middle of August.

The property has been leased for forty years by the Steve Leach Amusement company. The new management will be under control of Steve Leach, formerly acting-manager of Jefferson and Taylor's Dark Secret company and of other well-known traveling theatrical attractions.

About \$50,000 will be spent in making alterations and everything will be done to make the new theatre adequate.

It is the intention of the management to provide a handsome place of amusement within easy reach of the Long Island Rail road ferry at the foot of Thirty-fourth Street, the Third and Second Avenue Elevated Railroads, the Grand Central Depot, and the various cross-town roads.

The locality is in the direct line with the march of improvement and development of theatrical interests in the upper part of New York. With proper judgment the undertaking should certainly prove successful.

OBITUARY.

Madame Marie de Fendón was found dead in her room at 107 East Thirty-first Street, last Saturday morning. The gas, which had suffocated her, was still escaping from a gas-stove. The body of her pet cat lay beside her. It is not known whether death was the result of design or accident. She had been an actress at one time, and was the widow of the once celebrated Irish comedian, Charles O'Brien. For several years previously to her decease she had taught languages and literature in fashionable families. Of late troubles had pursued her. She was a woman of fine family and of many accomplishments. The funeral will take place to-morrow (Wednesday) morning at 25 Spring Street. She will be buried in the same grave with her husband in the Actors' Fund plot at Evergreens.

Jeremiah Van Dusen, treasurer of the Denman Thompson company, dropped dead in Chicago at 12:30 A. M., Saturday April 9. He was at McKicker's Theatre up to half-past ten o'clock, and after counting up went to a hotel. His son Robert and Mr. Knapp, both members of the company, were in his room until about midnight, when Mr. Van Dusen began to complain. They tried to revive him, and seeming to be better he left the room. About twenty minutes later he was found dead in a closet, his fall being heard by a hotel clerk. Apoplexy was the cause. The body was shipped to Marshall, Mich., where the family live. Mr. Van

Dusen was fifty-four years of age. Before joining Mr. Thompson he was the manager of Talmage's lecture bureau.

The mother of Louis Shea, leading man of the Ullie Akerstrom company, died, last week, at North Adams, Mass., after a long and painful illness. She was an estimable woman and was much beloved. At the time of the funeral, the Akerstrom company was only ten miles away. Manager Barnard and Miss Akerstrom sent a pall of calla lilies that covered the casket. The members of the company also sent floral tributes.

Harry B. Hudson died at two o'clock on Monday at 759 Greenwich Street, this city. He was fifty-two years old. Dr. Philip F. O'Hanlon, of the Actors' Fund staff, was in attendance. The interment will take place on Wednesday in the Actors' Fund plot. His last engagement was with Money Mad. He was well known in the profession. He died of Bright's disease.

Henry C. Eastman, manager of the Monroe Opera House, Oneida, N. Y., died of Bright's disease at his home in that town on April 7. He was fifty-two years of age.

SMALL TALKS.

WALLACE McCUTCHEON.—"Quite right. *THE MIRROR* has been correctly informed. I have secured the lease of the Grand Opera House, Brooklyn, and will conduct that popular house next season. How long have I been connected with the Grand? For ten years I have been its treasurer. But during that time my duties have been somewhat divided. Owing to the illness of the late Colonel Morris, somebody had to look after the business interests of the house, and consequently I was entrusted with much incidental work. About the prospects? Well, everything looks promising enough. The Grand is bound to do a good business with available attractions, and if the agents will only devote a little more of their attention to their Brooklyn work I will guarantee to do the rest. H. S. Taylor is assisting me with the bookings, and the indications are that we will secure the best of everything worth having."

J. E. ROBBINS.—"Don't mention it. Your visit does not disturb me in the least. Oh, yes, I have heard about it all, but the talk of building several new theatres in the Eastern District of Brooklyn is nonsense. Why, if all the theatres for which plans and specifications have been made were to be built, we should be a city of playhouses instead of a city of churches. All sorts of rumors crop up every year. According to talk, no less than a dozen new theatres will be erected here this Spring. But no matter how many new houses materialize, the Novelty will hold its own. Yes, it is a fact that I shall make a number of improvements. The balcony will be extended forward, increasing the seating capacity, and several other desirable changes will be made. The entire house, too, will be renovated and beautified. Our prices will range from fifteen cents to one dollar, and none but the best attractions will be offered. We give three matinees weekly, Tuesday, Thursday, and Saturday, and you would be surprised to see how the Novelty's matinees are favored by the women and children."

WILLIAM D. BRADSTREET.—"My house in Waltham, Mass., was rechristened the Park Theatre last season, after we had expended nearly \$20,000 in improvements. No, I am not exactly here on business. The main object of my visit is pleasure, but from habit I have kept in mind my plans for the future, and have given business some attention. We close the season May 7, with *The Lost Paradise*, and, taken as a whole, the year has been a fairly prosperous one. The attractions were of the best, and the people of Waltham have shown their appreciation. A lack of hotels in our city? Yes, we have been a little slow in that direction, but if my plans work as intended, we will have ample and pleasant accommodations for visitors to Waltham next season, and within easy reach of the theatre, too. When I return to New York, next month, I hope to be able to give you full particulars."

CHARLES E. CALLAHAN.—"It is a little premature to say definitely what I intend to do next season. There is time enough, and when my plans are perfected *THE MIRROR* shall be the first to know of them. In the meantime I shall direct a brief tour for Tony Farrell, who has booked a supplementary season of about six weeks and will appear in James A. Herne's play of *My Colleen*, which made a very good impression this season. We have a date at the People's Theatre in this city for the week of May 16, so you can come and judge of the merits of the play for yourself. Mr. Farrell has made rapid dramatic progress, and from what I am able to learn, his place as an Irish star is assured. Oh, yes, there has been talk about my handling a new play entitled *Under Ground*, written by a young man named Hart, of Wilkes-Barre; but, as I said before, nothing has been practically settled as yet. I can only say that it is an unusually strong play, and I think it would make a big hit. *The Pearl of Pekin*? Pardon me, but I do not care to dwell on that subject."

JUDSON BENJAMIN COREY.—"Have we closed the season? Yes, we closed every one of the eighteen weeks' contracts and played the final performance in Troy. There is no need to ask such a question. Joseph Murphy does a good business everywhere, and this season was no exception. Do I go with him again? Well, in all probability I shall act as his manager next season, and why not? His tours are limited, to be sure, but then, when one considers how agreeable it is to be associated with a paying attraction, with very little to worry about, other inducements are apt to be ignored. No, I have not yet decided where to spend the Summer, but here comes Maurice Pike. Wait until I consult him about it. Pike is the only winner of the company. He won \$150 in one day last week and never had a tip on any of the horses. It's a fact. Just ask him."

CLEANING.

The sale of seats for the first night of Jupiter, at Palmer's next Monday, began yesterday (Monday).

The benefit for Sam Cooper, at the Park Theatre on Sunday drew a packed house. Many were turned away, and \$1,500 was realized. Mr. Cooper has been treasurer of the Park for eleven years.

WILLIAM GILLETTE has returned from the South, and is in the city.

CHARLES J. STEVENSON and his pirate company are playing stolen dramas at the Olean Opera House this week. A note on the Hazel Kirke programme reads: "The play had a run of over five hundred nights in Madison Square Garden (sic), New York city, with W. C. Coudock as Dunstan Kirke. The press are unanimous in the opinion that Mr. Stevenson is his only rival in the part." Is the Olean manager ignorant of the character of this impudent pirate, or is he desirous to appear in the light of an accomplice in violating the rights of play-owners?

If you are at liberty, place an advertisement of ten lines in *THE MIRROR*, for which \$10 will be charged for three months, and your opportunities for engagement will be multiplied. To such advertisers *THE MIRROR* will be sent free for three months, to any address, at home, in the country, or abroad.

THE manuscript of *The Lion's Heart*, a melodrama by Arthur Shirley and Benjamin Landeck, the English dramatists, has reached this country. It will be produced in Sydney and New South Wales by George Rignold, and its tour in England is booked until 1893. Landeck is the author of *My Jack*, the play that Walter Sandford has produced successfully in this country.

GEORGE C. THAYER, representing the old-established printing, lithographing, and engraving concern of John Cox's Sons, Pratt Street and Spear's Wharf, Baltimore, is now in town at the Brower House, where he has on exhibition various specimens of the firm's work. While type work has given John Cox's Sons a conspicuous place in the high esteem of theatrical people, on account of the extremely low prices, and excellent results, the lithographic orders are growing to a very large extent, owing to a very decided advantage in prices of exceptional character. Mr. Thayer will make frequent visits to the city during preparations for the coming season, and will be pleased to consult with managers regarding ideas and prices.

CHARLEY THROTT has left the Frederick Paulding company, to appear as a tough boy in *Little Tippet*, for which he is rehearsing.

OWELL WILLIAMS and his wife, Zenarde Vislame, have been engaged by Helen Barry for the production of *Her Ladyship* at the Broad Street Theatre, Philadelphia, May 16, the former to originate the part of the Hon. Judson Brasse and the latter that of Dollie Jollier.

JOHN T. FORD, the veteran manager of Baltimore, who is familiar with the history of the Booth family, denies a recent statement that Mrs. Al. Henderson was a daughter of John Wilkes Booth. Mrs. Henderson called herself Rita Booth, and is said to have always worn a medalion locket containing the portrait of John Wilkes Booth, whom she claimed was her father.

FLORENCE THROTT will arrive from England on Saturday by the *Umbria*. She has been abroad three seasons.

CATHERINE C. COGSWELL has been engaged for the *Manola-Mason* company, which opens about Sept. 5.

HELEN JUDSON will appear as *Hurricane* in *The Little Tycoon*, which opens on May 2 in Washington, D. C.

To the actor spending a vacation abroad in the country, *THE MIRROR* is a welcome visitor. It will be sent free to every advertiser who inserts a professional card, for 30 lines or more for three months. The actor at liberty will find this the best medium for securing an engagement. The actor still employed may thus put himself in request for a new engagement.

JOHN DREW's last appearance in New York, under Daly's auspices, was made at Daly's Theatre on Saturday night in *As You Like It*. He travels with the Daly comedians to fill out-of-town engagements, and later will appear as a star under Charles Frohman's management.

APPIE HENDRICKS, a prominent amateur of Kansas City, will be a member of Frederick Warde's company next season. She recently appeared at a testimonial in Kansas City as Ophelia, Rosalind and Portia, in the closet scene of *Hamlet*, the forest scene in *As You Like It*, and the trial scene in *The Merchant of Venice*.

GRIMES' CELLAR DOOR, Comedian Mackie's tour with which has extended over a period of thirty-eight weeks, will close season at the Third Avenue Theatre, in this city, on May 7. Next season, Mr. Mackie will have a comedy called *The Side Show*, which has been noted in *THE MIRROR*, and which will be produced in October, but he will still use Grimes' Cellar Door.

THE Manhattan Athletic Club Dramatic Association will produce *King Gallinipper*, a burlesque opera, by Cassius M. Coolidge, at the theatre of the club, on Thursday, Friday and Saturday, with a matinee on Saturday. Novelty in costumes is promised, and the scenery has been especially prepared.

J. ALEXANDER BROWN is engaging people for a Summer season at the Empire Theatre, Philadelphia, as well as for the opening of the Park Theatre, Philadelphia, about the middle of May.

MRS. JENNIE KIMBALL and H. R. Jacobs have formed a copartnership for the production of comic opera on a spectacular scale at the Alhambra, Chicago, during the World's Fair. Monte Cristo, Arcadia, Little Columbus, and Pocahontas will form the repertoire. It is said that \$10,000 will be expended on scenery alone, and Mr. Jacobs remarks that nothing will be spared in the productions.

MATTERS OF FACT.

Thompson's well cut and perfect fitting garments for gentlemen are commanding wide attention among theatrical people. Robert J. Thompson and Co., Twenty-seventh Street and Broadway are making a special bid for professional custom and offer such inducements as can not fail to receive recognition.

Parties desiring a cheerful furnished flat for the Summer should apply to Pach, 235 East Eighteenth Street.

Effie Darling, soprano, is at liberty for a Summer opera engagement. She may be addressed in care of this office.

Lansing Rowan, who has successfully played in *The Midnight Bell* and in *Miss Helvyett* during this season, may be addressed at this office.

Maclyn Arbuckle is receiving hearty praise from the papers for his work with the MacLean-Prescott company.

The Lee Avenue Academy, Brooklyn, E. D., will next season be under the management of A. V. Pearson. The bookings are being made by Randall and Dickson.

The idea of supplying theatregoers with opera glasses appears to have been a paying one. The Manhattan Opera Glass Supply Company has declared a dividend of five per cent.

Sept. 19 to 23, fair week, is open at Oshkosh, Wis. Manager J. E. Williams would like to hear of a good attraction to fill this time.

Alexander Kearney, an excellent actor, is at liberty owing to the closing of the season of the Master and Man company.

Richard Harlow, who was the Catherine in *Evangeline* the past two seasons, is at liberty for next season. The part of Queen Isabella in 1492 has been offered him, but he has made no decision regarding it as yet.

C. J. Burbridge is at liberty for the season of 1902-03. Mr. Burbridge was with Niobe the past season.

E. E. MacFadden is at liberty for next season. For the past two seasons he has been identified with that money-maker, *The Limited Mail*. In addition to Mr. MacFadden's ability on the stage he is a clever artist with crayon.

Jaak Schwarz, the manager of the Grand Opera House, Bryan, Texas, has a large collection of theatrical photographs. He invites all professionals to send additions to his gallery.

Owing to Lillian Rowley's continued illness, her play *The American Girl*, may be rented on royalty for the coming season. J. Alexander Brown will conduct all negotiations in regard to the disposition of the play.

Since J. Alexander Brown opened his office at Randall's Bureau, he has been very busy engaging artists for various Summer resorts, and arranging for special artists for the Picture of Niagara.

LETTERS TO THE EDITOR.

THE MANAGERS' ASSOCIATION.

GRAND OPERA HOUSE, BRYAN, TEX., April 29, 1922.

To the Editor of the *Dramatic Mirror*:
SIR.—Through the untiring efforts of *THE MIRROR* the Actors' Fund Fair is an assured success, but let us not allow the interest to lag in securing a Managers' Union, as proposed and endorsed by *THE MIRROR*.

Now is the time to go to work. The season is nearly over, and managers have ample time to devote to the organization and to perfect plans and arrangements for the further advancement of the guild. Let *THE MIRROR* start us off and, as has been proven by its successful efforts in supporting the Fund Fair, we are bound to succeed in securing an organization that will be of great interest and benefit to managers of opera houses, more especially in the one-night stands.

I noticed in last week's issue of a dramatic sheet that the idea of actresses taking charge of the various booths at the Fair has been abandoned, and that now, no doubt, the Fair will be a success. Of course, this originated in the very fertile brain of the editor, who, some weeks ago proclaimed that the Fair would be a failure or never materialize, but who has since found out that he and the "Jonah 21" (as Alva Heywood calls them) are not mighty enough to dictate to the entire theatrical profession or to its patrons.

Now, Mr. Editor, I would ask you to start the ball rolling to further the organization. Formulate some plans, and I am certain that the Managers' Association will and must prove a success. In after years the managers can look back and say with pride: "It is the work of the *only* dramatic paper now published, *THE NEW YORK DRAMATIC MIRROR*, the balance having long since failed to exist, owing to the 'Jonah 21' not being able to maintain a dramatic paper without the assistance of the theatrical world."

Yours very truly,

JACK SCHWARTZ,

Business Manager Grand Opera House.

[The project of the Managers' Association is held in abeyance until the work of the Actors' Fund Fair is finished. In a few weeks definite and practical measures will be taken to start the new organization. The plan, which is now being formulated, will be published shortly.—EDITOR *DRAMATIC MIRROR*.]

CONCERNING SPOOKS.

NEW YORK, April 29, 1922.

To the Editor of the *Dramatic Mirror*:
SIR.—The dramatic dirge that the critics chanted during Holy Week over Charles Barnard's play, *Spooks*, has afforded prime amusement to the public.

Douglas Atherton, possibly seeing the futility of risking his reputation in *Spooks*, withdrew from the cast—although it was his own play—when it was receiving its last dose of chloroform on the New England circuit under the name of *Cynthia's Lovers*.

Mr. Barnard has been accused, in his production of *The Country Circus*, of a literary theft from Mr. Melville's *Circus*. It is possible that this New England Racine searched for a similar steal, and, not being successful, yielded from the gray coloring matter of his brain this dramatic abortion called *Spooks*.

In Douglas Atherton's withdrawal from the cast Mr. Barnard may have imagined that he discovered a fair held to fame, both for himself and for the play. As the piece was Mr. Atherton's property, that gentleman stood aside with a "come on, we wish you well," but the critics sharpened their pens and killed the deformed travesty.

Then Mr. Barnard said, in *THE MIRROR* I believe, "It is all a mistake for a playwright to make a female part for a man." Yet he has given us *Abigail Price* in *The Country Fair*, and he has permitted himself no doubt to think that, while Mr. Atherton's metallic attraction lasted, he could launch that actor to Hesperian heights in lace pantalettes and monstrous hoopskirts.

Yours very truly, A CONVERSANT PARTY.

A "JAY" ON SPRING.

There's a buzzin' in the clearness, an' the air is full o' sound.
With the trees an' the breezes singin' doonets all around.
An' the meadow lark a larkin', an' the sparrows an' the bees.
Are a joinin' in the harmony an' goin' as they please.
An' all because a purty gal has come around our way.
Most everyone in nature's troupe is feelin' mighty gay.
For she spread a lot o' flowers in the fields as she went by.
An' made love to all the breezes, an' that's why you hear 'em sigh.
An' everything, that has a throat, is tryin' hard to sing.
A song of welcome to this purty gal they call Miss Spring.
Well, there ain't no use o' talkin' an' I ain't a goin' to try.
I'm a sittin' here, to whittle, on a fence rail high an' dry.
An' the breezes that I spoke about, that have the buzzy sound.
Kind o' lassies shavin' off my knees an' float 'em to the ground.
An' my dog, who has that tired feelin', hops down on his side.
An' the grasshoppers are hoppin', for a change, upon his hide.
An' the stream, that is a runnin' where the thirsty cows do go,
Is a titterin' an' a-gigglin' in the hollow down below.
An' it titters an' it giggles an' from laughin' can't refrain.
As it strikes a sort o' rocky place, then quiets down again.
An' a cow comes from the meadow an' she looks an' feels immense.
Sings a barytone o' welcome with her snoot across the fence.
Miss Spring is out to-day an' I'm as frisky as a pup.
As I see her comin' down the road all "rattivated up."
JOHN D. GILBERT.

IN THE WINGS.

I observe that Elaine Eilson, who is playing the title role in one of the Jane companies, has been unbosoming her mind to a rural reporter. Miss Eilson deprecates the abundance of the fatuous farces that have for a time pushed serious efforts to the wall. She would like to appear in Leah the Forsaken, and retire. It might be inferred by the rule that her reason for retirement would be the reception accorded her Leah, but that is not the case. She would like to retire so as to marry a rich man, and live like a queen—not like Mary Queen of Scots, I take it, but like the queens we read about in the fairy books. Another reason that she advances in favor of retirement is that she is afraid of growing old on the stage. I confess that I never thought of this horrible possibility before, but now that Miss Eilson mentions it, I hope that John L. Sullivan, James Owen O'Connor, and Mrs. Eva Ray Hamilton will reflect and take action.

I am told that Richard Mansfield has commissioned authors to write plays for him around the characters of Dean Swift, Cardinal Mazarin, Voltaire, etc., and in the course of time I count on hearing that he has contracted for pieces in which he will appear as Dr. Mackenzie, George Washington, John Ward (baseball player), Jack the Ripper, "Nym Crinkle," and Col. Elliot F. Shepard.

"There is one profession where women share equally with men its triumph and emoluments, and that is the theatrical profession," writes the dramatic critic of the San Antonio Daily Express. True as to the dramatic profession, but how about the dainty typewriters and Laura Jean Libby?

Two managers and actors that radiate from the Bijou Theatre have put up a job—to use their own terse expression—on Marshall P. Wilder. The low comedian—I refer to his size as much as to his jokes—signs himself "merrily yours." Whenever he observes a group enjoying itself, he dives in and says: "What's the latest?" Now, the Bijou groups are notorious for enjoying themselves, and Wilder's queries, after a while, became too frequent for them. So they have adopted the plan of laughing immoderately on sight of Wilder, and shutting up like clams on his becoming one of them. This "queers" Marshall, who has not yet comprehended the scheme.

LAURA ROSENFELD, of the firm of L. and Z. Rosenfeld, theatrical typewriters, says that last week sixty-two new plays were typewritten at her establishment. Yet we hear of the scarcity of native dramatic products!

A NEW pantomime, La Statue du Commandeur, is a great success in Paris. It is pronounced perfect of its kind. Though the story is said to be "Frenchy," it avoids coarseness. The music, I am told, is charming. A proof of the piece's artistic success is that it has been first brought out at the Cercle Funambulesque.

I MUST confess that, after witnessing the performance of The Foresters, my opinion of Augustin Daly has risen immensely. He is, perhaps, the only manager that can raise the price of orchestra seats thirty-three per cent. and still crowd the house. He consequently should receive an admission of superiority. Still, in the face of the unconditional and rampant praise from the critics that worship Mr. Daly, I would like to assert that, however admirable may be some of the component parts of the production, there are in The Foresters several illustrations that the manager has not always regarded with accuracy, and has not been as liberal in mounting the piece as one might reasonably expect. If it were at Herrmann's, the Bijou, or the Park Theatre, I should not be inclined to cavil, but at Daly's it is excessively jarring to the sensibilities to see upon Maid Marian's (Ada Rehan's) finger all the earmarks of the here and now and none of those of the period of the action of the play. Again, is there any excuse for Maid Marian to wear russet leather Louis XVI. shoes and a bangle? If Mr. Daly will refer to his large dramatic library, he will agree with me that there is none. The borders on Miss Rehan's gown are a combination of Henri II. and the old English styles, and the stuff itself is a nice example of what the looms of Lyons can turn out. Another eyecore in the production

is the canopy for Robin Hood and his merry men in Sherwood Forest. Instead of being made of a cloth of gold, as would be both possible and appropriate, it is constructed of painted canvas. It would make an excellent booth, and I suggest that Mr. Daly present it, with or without his compliments, to the Actors' Fund Fair.

THE De Reszkes, Lassalle, and, in fact, all the prominent singers go to Dr. Holbrook Curtis, the specialist, to have their throats sprayed. The other morning, while waiting in the doctor's study, I saw the shadow of a large female on the floor of the hall, and it bore every resemblance to the shadow cast by my truculent friend, Marguerite Cline, of Tony Pastor's. Later, the doctor told me that my surmise was correct. Miss Cline had come to be treated for her throat, and she left her card on which was printed her name and her business in bold type, while in the left-hand corner was a life-like portrait of Miss Cline herself. Whether Miss Cline has chosen to be sprayed for the purpose of invigorating her performance of "Throw Him Down, McCloskey," or whether she actually intends to appear in opera, as I have heard it whispered, I do not know. PACQUIET.

REFLECTIONS.

ALEXANDER GOURLEY has joined J. Z. Little's company.

EVA DONNETTE has joined the True Irish Hearts company.

ADA DARE has been engaged to appear in Zig Zag.

LEON MAYER, manager for Henshaw and Ten Broeck, is about again. He has been seriously ill.

ELLA WEINMAN, Edith Ellison, Charles W. Jackson, and John C. Leech are the latest additions to the Down on the Farm company.

CLAIRE CHILDS has had an offer to play the leading part in "Ostler Joe."

CHARLES F. JEROME is looking up ideas for his next season's venture in a new play entitled, One or the Other.

HUNDREDS of engagements are closed in May, June and July. Delays and disappointments are frequently averted by placing professional cards in THE MIRROR in good season. They cost only \$1 a line for thirteen weeks.

MAY SWEET, for several seasons in Augustin Daly's company, will not be a member of that organization next season.

MANAGER MARY HANLEY has engaged Myron Calice, Nestor Lennon, John T. Ward, and Mrs. John Rickaby for the production of Irish Inspiration at the People's Theatre on May 23.

CHARLES T. VINCENT has received a commission from a prominent manager for a comedy-drama to be completed by Aug. 30, and has gone to his summer residence at Glen Cove, L. I., to work upon it.

HARRY W. CORTISS, the dramatic agent, will sail for England in June. He will combine business with pleasure. He has got a scheme on hand that he "is not at liberty to divulge."

DORA GOLDENWHITE has engaged with William Fleton to create the principal part of his new play, which will soon be produced at Herrmann's.

No time like the present and no place like THE MIRROR to announce that you are at liberty and that you have an address where managers can reach you properly. Professional card rates: \$1 a line for thirteen weeks.

The late Pat Rooney's three daughters—Mattie, Katie, and Jennie—intend to take out next season a company to be called The Rooney Comedy company.

It is rumored that Pete Daly, of The Straight Tip company, will shortly lead Emma Hanley, of the same company, to the altar.

MARIE SELIECK has returned from her visit to her home at Findlay, Ohio, and has joined Henry Greenwall's Opera company for its summer season at the Grand Opera House, New Orleans.

ISABELLA COB has been telling a Chicago reporter that an actress never gets so much praise in that city as elsewhere.

At the second Herald Play Contest matinee on May 4 at the Madison Square, Olive Harper's In Lilac Time will be one of the three pieces forming the programme. The scene is laid in Virginia after the war. The author is a local journalist.

MIRROR advertisers who have no permanent city address find THE MIRROR office a convenient and reliable headquarters. Their mail is received and promptly forwarded to any place they may appoint, or it is held for their personal application, as desired. Our mail department is systematically and thoroughly conducted. As an example, it may be stated that unclaimed letters for professionals in out-of-town cities are generally sent to this office by the post-office authorities. The letters advertised in our weekly list represent but five per cent. of the professional mail that is received and distributed from this office.

LILLIAN DAILY, of the American stage, has made a successful London appearance in the production of The Custom House at the Vaudeville. The critics compliment her for her abilities as a comedienne.

A NEW theatre, with all modern conveniences and a large seating capacity, will be built in Raleigh, N. C. The site has been purchased.

MILTON NOBLES tells a Milwaukee reporter that he is under contract to furnish a domestic drama for Patti Rosa and a comedy for Roland Reed. Hitherto Mr. Nobles has written plays for his own use. He is a skillful playwright as well as a sterling actor.

J. W. LEFFINGWELL, until recently press agent for Modjeska, will accompany Fanny Rice's company on its trip to the Pacific coast.

Is an interview in the Milwaukee News, Milton Nobles deprecates the fact that actors—he says five thousand of them—have no voice in government and no place in politics, because they are generally away from home on election day. He says Congress should pass a bill permitting all traveling men to vote in presidential elections, upon production of necessary evidence of identity.

A NEW comedy called Her Ladyship, by Hugh Gratton Donnelly, for which she is said to have paid \$5,000, will be tried by Helen Barry in Philadelphia. The leading figure is an English woman who tries her hand as an American lobbyist to aid her lover.

THE Rialto—in other words, upper Broadway—is becoming thronged again, after the winter's dullness.

FIVE, ten or fifteen dollars is not much of an outlay where a season's engagement is concerned, and for those sums well displayed professional cards can be inserted for three months in THE MIRROR.

MARY HANLEY's production of Irish Inspiration at the People's on May 23 will have the advantage of a strong cast.

BARNEY FAGAN will go out to play Scanlan's part in Mavourneen.

HANLON'S Superba company will close season on May 7 in Chicago.

Is all probability, Captain Paul, the play just completed by Edward E. Rose, stage manager of the Boston Museum, will be staged at a Boston theatre this Spring. Negotiations to that effect were progressing last week.

Is it indicative of ordinary business sagacity to keep managers in ignorance of your whereabouts when they are looking for people to engage? You may be the actor they want, but if they lose sight of your name and do not know where to address you, likely as not somebody else will be found that will fill the bill.

THE May Louise Aigen company, now playing over Webster's Black Hills circuit, will close its season late in June at Minneapolis. Fred Marsh and Harry Berry are in advance, and they report good business.

According to Manager Will O. Wheeler, the business of the Patti Rosa company in the West has exceeded anticipations. The season will close early in May, and Miss Rosa will rest at her home in Chicago. Mr. Wheeler will be in New York about the middle of May on business. Dolly Varden is said to have given general satisfaction, and will be played by Miss Rosa next season, together with a new play by the same author, Charles T. Vincent.

EVERY professional advertiser that carries a card in THE MIRROR can bear witness to its efficacy. The cards cost from \$5 upward for thirteen insertions.

NANETTE CONISTOCK and Frank Burbeck have been engaged for next season by Charles Frohman.

VIEWED in the light of practical results the cost of a professional card in THE MIRROR—\$5 and upward for three months—is trifling.

THE HUSTLER has closed season.

THE statement that the Rosenfeld Brothers are to manage the Union Square Theatre next season is denied by J. M. Hill.

T. HENRY FRENCH has bought the American rights of Walker, London, the play by J. M. Barrie, the Scotch writer, that has been produced successfully at Toole's Theatre, London. The plot of this peculiar play concerns a barber who deserts his bride at the altar in order to spend the money he had saved for the honeymoon on an outing by himself. He has a fine time with some gay people on a house-boat, and in the last act is captured triumphantly by his wife-elect.

JAMES A. HENKE's Irish play, My Colleen, will be produced at the People's on May 9, with Tony Farrell in the leading character.

THE MIRROR's department of professional cards is growing rapidly from week to week. Managers will find it full of valuable information.

YON VOSSON closed a forty weeks' season on Saturday night in Cleveland. It has been a very profitable venture for Manager Jacob Litt.

FLORENCE PAGET, who has just closed a successful engagement at Proctor's, will sail for England April 30. Miss Paget holds an option on the American rights of two successful farcical comedies, but the impending excitement of a presidential campaign have made her hesitant about attempting a tour next season.

THE New York Casino road company will end its tour on May 1.

PROFESSIONAL cards may be inserted in THE MIRROR by mail or telegraph order. The rate is \$1 a line for three months. You send the "copy"—we do the rest.

There will be a six weeks' season of comic opera at the Lyceum Theatre, Duluth. Miller and Peal are now organizing the company.

THE Daily Spirit of the Times will begin publication on Saturday morning, May 7. It will be devoted to all reputable sports and to the drama. The weekly Spirit and the Sportsman will be consolidated on the same date, and will thereafter be sold at the reduced price of ten cents.

GEORGE L. SMITH, manager of Frederick Paulding, says that The Struggle of Life went like wildfire in the West. The attraction has had a winning season, and time has been booked for next season and the season after at good terms and in excellent houses.

W. H. NORTON denies the report that he is ill. He says that with the exception of a cold, which kept him from his duties at Herrmann's but one day, he has never enjoyed better health than this season.

LORD'S DYING AND CLEANSING.—First-class work, moderate prices. Send your goods by express or otherwise. Fifteenth Street, near Broadway, or 668 Sixth Ave.

MANAGERS' DIRECTORY.

THEATRES.

BUTTE, MONTANA.

MAGUIRE'S OPERA HOUSE.

JUST FINISHED AT A COST OF \$40,000.

The leading theatre of the Northwest. Is conceded by all managers of first-class combinations to be the best paying house (pro rata of population, 40,000) west of the Mississippi River. No company is breaking the record for good business of any previous one. The receipts of the regular season means opening nights "turn 'em away," and if the attraction possesses merit will play to "capacity of house" during engagement. In connection with the Butte House is the BIG BONANZA CIRCUIT of Montana, including all the principal cities of that prosperous State. Only attractions of established metropolitan reputation need apply for time and terms to JOHN MAGUIRE, Butte, Montana. Klau and Klau, 21 W. 4th St., H. S. Taylor, 21 W. 4th St., New York City, Agents.

DULUTH, MINN.

THE LYCEUM THEATRE.

CHANGE OF MANAGEMENT.

BOOKING ONLY THE BEST ATTRACTIONS for season of 1919-20.

House completed in 1917; strictly fire-proof. One of the most elegantly appointed theatres in the country. Seating capacity, 1,500. Stage facilities for the LARGEST combinations. Managers playing St. Paul and Minneapolis cannot afford to ignore this house or city. All railroad depots, and principal hotels within two minutes' walk. Electric cars pass doors to all parts of city and suburbs; 75,000 population to draw from. For open time apply to W. A. SEELY, Manager, for the Owner. A few GOOD dates can be had in May upon application.

DOWAGIAC, MICH.

BECKWITH MEMORIAL AUDITORIUM.

Cost \$50,000 and is the finest in the State. Stage, 2,500; seating capacity, 700; plush folding chairs, elegant scenery, perfect ventilation, electric lights, steam heat, and all that goes to make a perfect theatre. Population of city, 4,000; tributary population, 20,000. Will be ready to open about Nov. 1. We want a first-class attraction to open with for two nights. Also a few good bookings for next season. ARCHIE H. GARDNER, Manager.

FAYETTEVILLE, N. C.

FAYETTEVILLE OPERA HOUSE.

UNDER NEW MANAGEMENT. Recently Refitted with Opera Chairs and New Scenery.

Seating capacity, 1,000. Population, 5,000. Now booking First Class Attractions Only for 1919-20. W. C. McDUFFIE, Jr., Manager.

HOMER, N. Y.

HOMER, CASENOVIA, MARATHON, N. Y.

Wants first-class attractions at all times. Write or wire GEO. W. RIPLEY, Manager, Homer, N. Y.

NEW CANAAN, CONN.

NICHOLS OPERA HOUSE.

New house, opened Dec. 21, 1910. Capacity, 850. Population of town and vicinity, 5,000. Complete scenery. Stage, 25x40. Only Opera House in town. Ground floor. Five miles from Stamford. Only one attraction every two weeks. Rent or share. A good town for good companies. Address G. D. NICHOLS, Manager, Box 454, New Canaan, Conn. or 370 Canal Street, N. Y.

OSHKOSH, WIS.

GRAND OPERA HOUSE.

Population, 3,000. The only theatre in the city. Ground floor. Capacity, 1,200. J. E. WILLIAMS, Manager.

TUSCALOOSA, ALA.

ACADEMY OF MUSIC.

A. K. MILLER, Manager. Population, 6,000. Seating capacity, 900. Stage, 25x50. Electric lights. Now booking for next season. First-class attractions wanted for April 29. Meeting of Grand Lodge, K. of P. A few first-class attractions wanted for February and March.

WEST CHESTER, PA.

ASSEMBLY BUILDING.

JUST FINISHED.

The handsome and most complete theatre in Pennsylvania outside of Philadelphia and Pittsburgh; large stage, new and beautiful scenery, plush folding chairs, toilet rooms, electric light, steam heat, etc.

A few dates open for this Spring, and we are booking for season of 1919-20. To only the very best attractions of established reputation. For dates and terms apply to THE ASSEMBLY ASSOCIATION, West Chester, Pa.

HOTELS, ETC.

SOUTH BETHLEHEM, PA.

THE HOTEL WYANDOTTE.

Hotel complete throughout with all the modern conveniences. Special rates to the theatrical profession. The patronage of first-class companies is respectfully solicited.

GIBBS NEW Route and Reference Book.

OF THE UNITED STATES AND CANADA. With Over 50 Route Maps. Especially adapted for the use of Theatrical Managers, Agents, Commercial Travelers, Merchants, etc. Containing the names and population of the principal towns, with most direct routes for reaching same, where connections can be made, distances between towns and towns, railroad routes, hotels (with rates), etc. Also, alphabetical tables, containing the leading towns, and the number of days required to reach same. The book is bound in durable leather cover, cloth cover, or paper cover. It is sold by all bookstores, or by mail to GEO. GIBBS, 150 N. 3rd St., New York, N. Y.

performances are for the benefit of local lodges of Knights of Pythias.

Prayne in The Boy Ranger at the Griswold Street Theatre same dates.

A benefit will be tendered Manager J. P. Hill at the Griswold Street Theatre May 1, under the special patronage of the Detroit Lodge of Elks.

D. A. C. tele and Banjo Club's music entertainment at the Detroit Opera House is a decided success in every way, both artistically and pecuniarily. Every box and seat in the house were sold in advance, and many had the pleasure of sitting up through the entire performance. It was one of the most magnificent audiences that ever filled this theatre, and both the Banjo and Glee Clubs did themselves proud. The operetta, "Field Day," composed by Chris W. Heinrich, a Detroit native, was the feature of the programme. The solos and choruses were all well rendered, especially the work of Ed. C. Crane, S. I. Slade and Robert Lester. F. K. STEAKS.

LOUISVILLE.

Primrose and West's Minstrels filled a satisfactory engagement at the Masonic 15, 16.

Corbett, the pugilist, gave an exhibition of sparring at the Masonic 15 to a large house.

77, a highly sensational drama, is the week's attraction at the Bijou. A good co. makes all possible of the opportunities offered for good work.

At Harris, The Midnight Alarm is pleasing large audiences. The play is filled with thrilling situations. Scenery and co. good. Agnes Wallace-Villa follows in All the World Against Her.

The Cir vs. presented by the Melville co., opened for a week at the Auditorium 15 to a large house, in spite of extremely bad weather. The engagement of this novel attraction promises to be a big success. It appeals especially to the little folk, and the audience contain many well-pleased children.

The Lilliputians are booked at the Auditorium for May 6 in A Pupil in Magic, and Theodore Thomas follows in concert shortly after.

Ben Howe's Wild Oats co. is at the New Buck. Large business.

Manager A. Bourlier has returned from a short visit in Toledo 11.

Visiting strangers did a graceful act in decorating the graves in the Elks' burial plot in Cave Hill Cemetery on Easter Sunday.

Business Manager McFerr, of the Masonic, has 15 additional Masonic honors thrust upon him. He stands among the foremost men in the State in the order, and as drill-master of the famous De Molay Commandery has a national reputation.

Kathleen Kerrigan is to be a member of one of A. M. Palmer's cos. next season.

The Liederkrans Society will give its first concert of the year at Macanley's 15.

Young E. Allison, the young Louisville dramatist and librettist, has been appointed a Kentucky World's Fair Commissioner. No more fitting selection could have been made.

CHARLES D. CLARKE.

CLEVELAND.

Blue Jeans was presented at the Opera House week of 15-16 to fair business, which would certainly have been larger had it not been Holy Week. Dev's Auction 15-16; Von Vonson 15-16; Lake Side Hospital benefit week 20-21.

A Temperance Town at the Lyceum Theatre did fair business 15-16. Alexander Salvini 15-16.

The Pulse of New York did a fair week's business at E. R. Jacobs' Theatre 15-16. A Knotty Affair 15-16.

Reilly and Woods' co. did a good business 15-16 at the Star Theatre. Williams and Orr's Meteors 15-16.

Charles H. Henshaw, local manager of H. R. Jacobs' Theatre, has tendered his resignation to H. R. Jacobs, to take effect in two weeks. C. H. Garwood, of the firm of Brady and Garwood, lessee of the Lyceum Theatre, in this city, was in Cleveland this week, and closed a contract with Mr. Henshaw, to take charge of the Lyceum as soon as he leaves H. R. Jacobs' house. He will assume charge of the Lyceum at 15 about the time the season of the Summer opera opens. Mr. Bettis, the present local manager of the Lyceum, will remain as assistant general manager for the present, although Brady and Garwood have in view a place for him as manager of theatre in another city, where he formerly resided.

The Spencer Opera co. will try a three weeks' opera season at H. R. Jacobs' Theatre 15-16, so this will give us opera in the Summer at three houses, the Opera, Lyceum and Jacobs'.

It was quite a surprise to our theatrical colony here when it became known that Mr. Henshaw had tendered his resignation to H. R. Jacobs, and was to assume control of the Lyceum as business manager. Theaters here wish him all the luck possible in his new position.

The local Lodge of R. P. O. Elks will give one of their annual musical entertainments on Thursday evening, April 26, at Association Hall, corner Erie and Prospect Streets. J. J. C. McKESSON.

KANSAS CITY.

A benefit was given to Miss Sophie Hendricks at a fair-sized house. Miss Hendricks is engaged for the Wardle James co. next season. The Kirmess brought out brilliant audiences 15-16. The dances were splendidly done. Miss Blanche Judah, daughter of Manager A. Judah, did the serpentine dance very gracefully, winning several recalls. Ship Ahoy 15-16.

Jim Corbett's Athletic Aggregation drew a crowd of "sports" to the Gillis 22. Dockstad's Minstrels 15-16.

Carroll Johnson in The Gossoon, a pleasing Irish play, had good houses at the Grand 17-18. He is a clever Irish comedian, and seems to be enjoying a successful season. The scenery and co. were good. Henry Lee 15-16.

The Auditorium stock co. put on East Lynne 15-16, and gave excellent performances. Eleanor Carey played Lady Isabel and Madame Vine with telling effect. University of Michigan Glee and Banjo Club 15-16.

The Wills the Baron pleased good houses at the Ninth Street 17-18. Spooner Comedy co. 15-16.

The pupils of Kate Lilly, under her direction, gave the juvenile operetta Golden Hair and the The Bears at Music Hall 15, before a large audience. FRANK B. WILCOX.

NEBRASKA.

LINCOLN.—THE NEW LANSING (Ed. A. Church, manager): Stuart Robinson presented the Henrietta 15, his third visit here in that play, to a first-class house. The star was as good as usual, but the co. was somewhat inferior to his former visits here. Miss Waldron was missed from the cast. Field's Minstrels had a good house 15, although the night was extremely bad, and gave a good performance.

The Isaac Pavlov co. week of 15 to 16-17.—THE POWER (F. J. Ogden, manager): Minna Wade in Romeo and Juliet 15, and As You Like It 16 did not have as good a house as the ambitions of the new star would justify. Modjeska having produced the latter play here a week before. The Soudan 15.

OMAHA.—BOYD'S THEATRE (Boyd and Haynes, managers): The Power of the Press, a melodrama of considerable merit, to good business 15-16. The piece is remarkably well mounted, but might be more aptly named. Minna Wade opened a week's engagement of 15 to 16 to a fair house. As You Like It, Ingomar, and Much Ado About Nothing will be presented later in the week. The support is good, and considerable interest is manifested in the success of the engagement.—FARMER STREET THEATRE (Crawford and Burgess, managers): Al. G. Field's Minstrels to S. R. O. 15, 16, performers enthusiastically applauded. On What a Night! opened a week's return engagement to two large houses, matinee and evening of 17. The farce has been remodeled and shows considerable improvement.

FREMONT.—LOVE OPERA HOUSE (Miller and Eick, managers): Payton Comedy co. 15-16; fair business.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (S. B. Raymond, manager): Mabel Snow's Adam and Eve co. 15; good business.

DENVER.

The Soudan made money at the Broadway week ending 15, large audiences attending nightly. The scenic effects were elaborate, and the cast all that could be desired. The new opera, Native Silver, will be produced 22-23. It is in the hands of competent people. My Jack 15-16.

Elks' revival of Hazel Kirke didn't re-

vive much interest in the Tabor patrons week ending 15. The whole cast was good, however. Miss Elster and Mr. Cordick played their parts as of old. Power of the Press opened 15. Weather bad, but house good. June 20.

Hilden stand is the busiest of the People's, with Miss Etting as Capitola. Business continues satisfactory. W. P. PABODY.

PITTSBURGH.

At the Bijou Theatre Lillian Russell opened to a very large house. The advance sale was one of the best of the season. Miss Russell, Louis Harrison, and Signor Tagliapietra were warmly received. Nellie McHenry in A Night at the Circus 25-26.

The Piton Stock co. played their return engagement at the Duquesne Theatre 15 to a crowded house. The co. made hosts of friends during the last engagement, and fully sustained the well earned reputation they gained when first here.

Fanny Desport 15-16.

At the Alvin Theatre Tuxedo did a fair business 15-16. City Directory 25-26.

Dan Sully in The Millionaire opened at the Grand Opera House 15 to a good audience. A Breezy Time 25-26.

Gay and Stephens returned to Harris Theatre 15. Little Folks 15-16.

The Irwin Brothers, at the Academy of Music, gave a good specialty performance 15-16. Sam Devere's co. 25-26.

The advance sale for the engagement of Julia Marlowe has already commenced, and the engagement at the Grand Opera House promises to be one of the successes of the season.

EDWARD J. DONNELLY.

JERSEY CITY.

A very good presentation of Paul Kean was seen at the Opera House week of 15-16. The co. was headed by Edward L. Snader, who played the title role. He is a young and forceful actor. The support was excellent in most particulars, and the performance was given with much elaboration of stage setting and costumes. Still Alarm 15-16.

Vernona Jarboe in Starlight was the attraction at the Academy of Music 15-16. The piece was rapid but was enlivened by a few good specialties. A local amateur opera co. occupy the house 25-26.

W. C. F.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Katie Emmett, 15-16, in Waifs of New York; good business. This closes the season at O'Brien's. Items: Manager Frank P. O'Brien left for New York 15 on private business. General Ben. Ties, associate manager at O'Brien's, has been engaged by Robert Grau to manage the Lakeview Theatre for the Summer season. Mr. Grau opens the house May 9 for fifteen weeks.

BUNTSVILLE.—NEW OPERA HOUSE (C. H. Lawrence, manager): John Holmesgrover, benefit "Ladies' World Fair Society, in recitations 15 to a full house.

ARKANSAS.

SELENA.—GRAND OPERA HOUSE (F. B. Slicer, manager): Lillian Lewis 15; fair business.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Uncle Tom's Cabin, presented by Cora Griswold and co.; small audience. Performance unsatisfactory. Primrose and West's Minstrels 6, 7 to good houses. Lillian Lewis 15, matinee; splendid receipts in Credit Lorraine and Forget-Me-Not to large and well-pleased houses.

CALIFORNIA.

SANTA BARBARA.—OPERA HOUSE (Gaty and Jasper, managers): All the Comforts of Home to good business 15. Emma Jugh Opera co. was booked for 7 but canceled the engagement. There was a large advance sale. Gus Williams in Keppler's Fortune 15; fair house.

STOCKTON.—AVON (Wm. Humphrey, manager): Wilbur co. to large houses 15-16; Frohman's All the Comforts of Home 15; profitable engagement. U. S. Marine Band at the Pavilion 15; large receipts. The local Elks will give a minstrel performance at the Avon May 6.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Ely, manager): The Elks' co. 15-16; Frohman's All the Comforts of Home 15; Chapman, manager: Commodore Foote, Queen Foote and Annie Nelson, the three smallest people in the world, to good houses week ending 16.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): U. S. Marine Band to the full capacity of the house 15. Receipts \$1,000.—ELKS: The Elks are ready to occupy their new lodge rooms in the Fisher Opera House, and when they take possession they will have one of the handsomest meeting places on the Pacific coast, and a place where all roving broths. Elks may be entertained, as there is a banquet room attached.

SACRAMENTO.—NEW METROPOLITAN THEATRE (L. Henry, manager): Every seat had been sold for the promised performance of Tannhauser by the Emma Jugh Grand English Opera co. 9, but owing to peculiar difficulties encountered in Los Angeles the co. failed to arrive and the performance was postponed until 15. In consequence of the postponement and the religious tendencies of our theatregoers a small audience was in attendance. The performance was beset with difficulties; the orchestra struck between each act, owing to the fact that no salaries had been paid for some weeks and it was nearly one o'clock before the curtain descended on the last act and the few remaining auditors were dismissed. The co. is in a state of collapse; salaries are behind. After remaining in this city for two nights and a day Manager Locke raised sufficient funds to proceed to Portland. They are advertised to appear at the Grand Opera House, San Francisco, May 15-16. McMahon's New York Circus to good business 6.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): Dark 6. Hazel Kirke (local 15; Marie Wainwright 15-16; Agnes Huntington May 27.—LOS ANGELES THEATRE (Ed. C. Wyatt, manager): James H. Wallick in The Bandit and Cattle King 15, 16 to fair business. Bostonians 15-16; L. A. Club (local 15)—ITEM: Our Citrus May 15-16. Manager Lehman, is still traveling northward with the Jugh Opera co. and bids fair to become an impresario. He plays a leading role in the box-office.—Treasurer Will Constant, of the Los Angeles, reports the heaviest advance sale in the history of the house for the Bostonians' engagement.—The classic signature of Julian Magnus, representing Marie Wainwright, appears on their former visit. Joseph S. Gibbs and Lon Stevens divided honors and applause, the former by his conscientious work in pathetic lines and in climaxes. Mr. Stevens again showed himself a versatile and clever comedian, and kept all in good humor while on the stage. He is a great favorite here. Alvin Joslin will juggle apples and make faces 15, 16 and 17.—ITEM: Manager Thomas of the Allyn Opera House, has relinquished his lease of the house. The Elks' hall at Fort Guard Hall 15 was the event of the season, and was participated in by a large number from out of town. The hall was decorated most beautifully, almost approaching gorgeousness, much more tasty and richer than for any similar affair. A continuous

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far business. James B. Mackie in Grimes' Cellar Door 18; light house.

LAWRENCE—OPERA HOUSE (A. L. Grant, manager): The Burglar 18; fair house.

LOWELL—OPERA HOUSE (John P. Congrove, manager): The Burglar 18; fair house. A hole in the ground 18; good house. **MUSIC HALL** (Allen J. Litchfield, manager): Stock co. in The Long Strike 18; fair business.

FALL RIVER—ACADEMY OF MUSIC (William J. Weller, manager): The Old Homestead 18; large business.

SPRINGFIELD—GILMORE'S OPERA HOUSE (D. O. Gilmore, manager): Mr. and Mrs. Kendall to a large and fashionable audience 18. The County Fair co. found a large audience awaiting them 18, 16.

PITTSFIELD—ACADEMY OF MUSIC (F. L. Stempson, manager): Richard Golden in The County Fair 18; good business. Neil Burgess in The County Fair 18; crowded houses.

BRISTOL—CITY THEATRE (W. W. Cross, manager): The County Fair co. played a return engagement to a large and fashionable audience 18. The Burglar did a light business 18. **GALT'S THEATRE** (A. B. White, manager): The Nawas, Lassard, Lucier and Jessie K. Giles head a first-class van leville co. that opened Easter week to large business.

HOLYOKE—OPERA HOUSE (W. E. Kendall, manager): Old Jed Proddy 18; good house. Lost in New York 18; top-heavy house. 18. **HOMESTEAD** 21; County Fair 18. **ITEMS**: Eva Tanguay, of this city, will star next season. She will play in such roles as she did with the Francesca Redding co.

NORTHAMPTON—ACADEMY OF MUSIC (William H. Todd, manager): Hands Across the Sea did a record-breaking business 18. Richard Golden's artistic presentation of Old Jed Proddy brought the S. R. O. sign out of retirement 18. Held by the Eamery 20. Connor Roach in Roly of the Hills 18.

ATLANTIC—RATES' OPERA HOUSE (J. G. Hutchinson, manager): Charity Ball 18; light audience.

GLOUCESTER—CITY HALL (Boskin Club, managers): Hands Across the Sea gave an excellent performance to a crowded house 16.

ADAMS—OPERA HOUSE (E. R. Karter, manager): Floy Crowell 18; poor houses.

HYDE PARK—WAVERTY OPERA HOUSE (F. R. Homan, manager): The Burglar to a small house 18.

FITCHBURG—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): The Charity Ball 18; medium business. The (new) Boy Trump 18; audience 18; both small but well pleased audiences.

WORCESTER—THEATRE (Clark and Brooks, managers): The Kendas, Charity Ball, and The Old Homestead 18; both to splendid houses. **LOTHROP'S OPERA HOUSE** (George E. Lothrop, manager): Rager La Home 18; and A Celebrated Case 18; to packed houses. Max Freeman benefit 18 drew an immense audience. **FRONT STREET OPERA HOUSE** (W. H. Arnold, manager): Fay Foster's Baroque co. and J. A. Kelly in The Brown Waker 18; to good business.

LYNN—THEATRE (Charles W. Currier, manager): F. W. Curtis Sam'l of Posen opened here for the Spring season 18 to fair business. **MUSIC HALL** (Thomas and Watson, managers): The stock co. in Monte Cristo and The Two Orphans are doing a very good business this week.

NEW BEDFORD—OPERA HOUSE (W. W. Cross, manager): Lost Paradise 18; large audience. Good co. County Fair 18; good house. Gus Hill's Novelties 18; light audience.

MILFORD—MUSIC HALL (Henry E. Moran, manager): Gus Hill's World of Novelties appeared 18. Little Akerstrom 21.

MARYLAND.

BAGERTOWN—ACADEMY OF MUSIC (Charles M. Futterer, manager): Frank M. Wilds Two Old Cronies played a fair sized audience 18.

CUMBERLAND—ACADEMY OF MUSIC (Gus Wate, manager): Little Lord Fauntleroy, with little Mabel Wain in the title role, drew a large and well-pleased audience 18.

MICHIGAN.

GRAND RAPIDS—POWERS' GRAND OPERA HOUSE (J. M. Lathrop, manager): Charles A. Gardner in Captain K. 18 sang and danced himself into favor 18. **REDAW'S** C. S. Barrows manager: Armes Wallace-Villa did a packing business all week with The World Against Her. The Fast Mail 17-21.

DOWAGIAC—OPERA HOUSE (R. Lewis, manager): Ida Van Courtland in Lucretia Borgia, Knights of Pythias benefit 18; large and fashionable audience.

LANSING—BAIRD'S OPERA HOUSE (James J. Baird, manager): Professor Herrmann 18; Patti Rosa May 2. **ITEMS**: Wally H. Edwards finished the season on The Stowaway co. at Yountstown, O., and has returned to this city, where he will spend the greater portion of the summer looking after his private interests. Mr. Edwards, who, for two seasons past, has been the leading man of this co., has engaged with Messrs. Litt and Davis, and will be seen in the same role with The Stowaway next season.

SAULT STE MARIE—SOO OPERA HOUSE (P. W. Sauter, manager): A fair-sized audience attended Sutton's U. T. C. co. 18.

OSHTON—CROSBELL'S OPERA HOUSE (Charles Humphrey, manager): Lilian Kennedy in She Couldn't Marry Three 18; large house. Edward Baxter Perry, piano rental; fair house. Limited Mail (Elmer Vance) to the largest house of the season 18.

MUSKEGON—OPERA HOUSE (Fred L. Reynolds, manager): Charles A. Gardner in Captain K. 18; large house. The U. of M. 65 and Banjo Clubs to S. R. O. 16. Ida Van Courtland opened a week's engagement 18 to a light house. Co. good.

JACKSON—HUBBARD OPERA HOUSE (Waldron and Todd, managers): The Limited Mail 16; large and well-pleased house.

KALAMAZOO—ACADEMY OF MUSIC (H. A. Bush, manager): Charles Gardner filed the house 18. **GRAND OPERA HOUSE** (Harry Churchill, manager): May Davenport's Gaiety Girls 18; fair house.

BATTLE CREEK—HAMILTON'S OPERA HOUSE (E. R. Smith, manager): Charles A. Gardner in Captain K. 18; S. R. O.

CHARLOTTE—HUCK'S THEATRE (G. F. Gardner, manager): City Minstrels (Battle Creek amateurs) 18; good business. Bernice Howard in Child of the Regiment 18; small house. **THOMAS** (Oswen House), H. Sieder, manager: Ida Van Courtland in The Law Breakers 18; large house.

MINNESOTA.

MINNEAPOLIS—GRAND OPERA HOUSE (J. F. Conlin, manager): Robert Mantell and a well-balanced co. presented The Corsican Brothers to a large audience. The star made a decided hit in the dual role of the De Franchi brothers. Rich 21-27. Henry E. Dixey 25-30. **BHUI OPERA HOUSE** (Jacob Litt, manager): The musical skit, O'Dowd's Neighbors, entertained a very large audience 17. **PENCK OPERA HOUSE** (Edwin P. Hilton, manager): George H. Turner's English Gaiety Girls gave a strong bill to a fair house 18. **ITEM**: Manager Henderson, of the Sinbad co., has engaged Miss Chapov, Jennie Weather's, Helen Mostyn, and John Gilbert for his New York engagement at the Garden Theatre in June.

ST. PAUL—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): The Georgian Lubine Singers gave a good entertainment to a fair house 18. Little Puck was presented 17-20. **LETT'S GRAND OPERA HOUSE** (Frank L. Buxby, manager): Helen Brothers presented Superba 17-21, opening to S. R. O. Two Johns 21-23. **HILTON'S PLAY HOUSE** (Edwin P. Hilton, manager): W. W. Downing's New Orleans Creoles 17-21 to full houses. **ITEM**: Jacob Litt has engaged an excellent stock co. for the summer season, commencing June 6, at his popular theatre, the Grand.

DULUTH—TEMPLE OPERA (John T. Cordon, manager): The Hangers closed a very successful three nights engagement 18. Superba was the bill each night, and it was nearly as good a drawing card on the last as on the first night. Sinbad opened for three nights to S. R. O., and the engagement promises to be a success. **LYCUM** (W.

A Seely, manager): Robert Mantell 18, and matinee to large and enthusiastic houses. The support was fairly good, notably Messrs. Behrens and Buslev. Mr. Mantell has improved since his last appearance in Duluth. Whatever little mannerisms he may have had, have disappeared, and his acting was free from rant and affectation, while he reads his lines with almost ideal ease, and arouses the sympathy of the audience by his naturalness. The set and costumes were very fine and the costumes rich. Altogether Mr. Mantell's engagement has been one of the artistic successes of the season. Maud Granger 20-21. Manager Seely, with his characteristic enterprise, will present every one present on the 21st with a very finely finished photo of Miss Granger.

WINONA—PHILHARMONIC HALL (John Beuther, manager): Hart's Boston Comedy co. 18; light house.

RED WING—OPERA HOUSE (C. M. George, manager): Hart's Boston Comedy co. to light business 18. Co. poor. Turner's English Girls to fair business 18.

ST. CLOUD—OPERA HOUSE (T. Davidson, manager): Fisher's Cold Day co. to good business. Carlotta's singing was excellent. Remenyi Concert co. to a 25th house 2.

MISSOURI.

ST. JOSEPH—TOOLE'S OPERA HOUSE (L. M. Crawford, manager): Stuart Robson drew a large audience 18. Miss Gals drew well 18 in As You Like It. **ITEM**: O. P. Elliott, local manager for L. M. Crawford, has also been placed in charge of Leavenworth Opera House, and will hereafter divide his time between the two places.

DOONVILLE—THEATRE OPERA HOUSE (C. E. Gross, manager): His Nibs the Baron 18; fair house.

HARRISBURG—PARK OPERA HOUSE (Watson and Price, managers): His Nibs the Baron 18; poor business.

SEDALIA—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager): His Nibs the Baron 18, 16 including Saturday matinee and their business were just alike. Both "tarts."

MEXICO—PARK GRAND (G. L. Ferris, manager): Conrad Opera co. in Poor Jonathan 18. The co. cut the performance short, and it was very unsatisfactory.

MONTANA.

BUTTE—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Mrs. Jeannette Miller delivered her lecture on "Dance Reform" to a large and well-pleased audience of women 18. Frederick Warde in repertoire 21-23.

NEVADA.

CARSON CITY—OPERA HOUSE (George W. Richard, manager): John Dillon in Wanted the Earth 18; fair business.

NEW HAMPSHIRE.

PORTSMOUTH—MUSIC HALL (John O. Ayers, manager): Hands Across the Sea 18; fair business.

CONCORD—WHITE'S OPERA HOUSE (R. C. White, manager): Kojanka 18; fair business. The Duff Opera co. in Queen's Mate 18; large and fashionable audience.

MANCHESTER—OPERA HOUSE (E. W. Harrington, manager): Cleveland's Minstrels 18; fair business. Kojanka 18; light house. The Burglar was presented 18.

NASHUA—THEATRE (A. H. Davis, manager): Kojanka to a fair house 18. Lost in New York to a good house 18.

DOVER—CITY OPERA HOUSE (George H. Demeritt, manager): The Burglar was presented 18. **ELKS**: E. P. O. E. Lodge No. 182 held its annual benefit at City Opera House 18, having engaged for the occasion Mary Howe, soprano, assisted by William Lavin, tenor, and Handel's full orchestra to a large and well-pleased audience.

NEW JERSEY.

TRENTON—TAYLOR OPERA HOUSE (John Taylor, manager): E. E. Scherer presented Lord Chumley 18; large and appreciative audience. Jane drew an audience that entirely filled the house.

ATLANTIC CITY—GRAND OPERA HOUSE (C. R. Myers, manager): Waite Comedy co. opened 18 to big business. Kate Claxton in The Two Orphans 20; packed house.

HOBOKEN—HOBOKEN THEATRE (W. S. Ross, manager): J. Z. Little in Golden Nugget 18-20 to light business. **FORMER**: Minstrels 21, 23 gave an excellent entertainment to crowded houses. Manager Ross' benefit 21 was a great success. The Weininger Ensemble in Pink Dominoes—**CHICK HEIN'S THEATRE**: A good variety co. gave a pleasing show 18-21. **ITEMS**: Manager Cronheim was sentenced to six months' imprisonment for keeping his theatre open on Sunday. A petition is being circulated and numerous signed asking for a suspension of his sentence. This house is still running under the direction of Treasurer Schiller and Business Manager Decker.

ORANGE—MUSIC HALL (George P. Kinsley, manager): Nellie McHenry in A Night at the Circus to a good house 20.

PLAINFIELD—MUSIC HALL (Demarest and Runyon, managers): The Brooklyn Comedy co., under the auspices of the Wetumka Lodge, No. 1401, in Young Mrs. Winthrop to large business 18.

NEW YORK.

HARLEM—HAMMERSTEIN'S OPERA HOUSE (Oscar Hammerstein, manager): The Lost Paradise to excellent business week ending 21. **COLUMBUS THEATRE** (Oscar Hammerstein, manager): Money Mad proved a drawing card week ending 21.

BUFFALO—ACADEMY OF MUSIC (Weech Brothers, managers): During Holy Week the house was thoroughly renovated and is as bright and attractive as ever. Co. good. **ITEM**: H. R. Egyptian was greeted with a large audience 18, but was rather disappointing. Otis Skinner sustains a thankless part in an excellent manner, but Miss Mathers is as absurd as the indefinable plot. Her costumes are attractive and at times she looks quite picturesque, but her entrance as an Egyptian dancer is ludicrous. The scenery and stage effects are generally good, but with the exception of one scene in the prison between Miss Mather and Mr. Skinner the piece is better adapted for a farce than a tragedy. **STAR THEATRE** (Robinson and Lederer, managers): Closed. **CORINNE LYCUM**: Eva Mountford in East Lynne is the next attraction under the new management. Houses light. Baker appeared in The Egyptian before the theatre. Billy Lester's Comedy co., including many local favorites, drew large houses 18-20. Kennedy's Laugh-Makers 21-23. **SHEA'S CONCERT HALL** (Shea and Schen, managers): Cerene and the Inman Sisters are the features of the week. This is the one place of amusement that will be benefited by the warm weather. **ITEM**: H. R. Jacobs has options on three pieces of property on Main Street and contemplates building an elaborate high priced theatre with an office building of thirteen stories in connection with it. **HARRY FERREN**, manager of the Academy of Music, is to look after the Siege of Paris during the summer.

ALBANY—LELAND OPERA HOUSE (F. P. Proctor, manager): Helen Barry in A Night's Frolic 18, 17 for Manager Soulier's benefit. Large audiences. **ALBANY THEATRE** (H. P. Soulier and Co., managers): Marjorie Clarke in Dr. Jekyll and Mr. Hyde and The Belle 18-20 to light business. **GAIETY THEATRE** (Thomas Barry, manager): The City Club Burlesque co. did a fair business 18-21.

ROCHESTER—LYCUM THEATRE (A. E. Woolf, manager): The Ensign was presented by an excellent co. to large and enthusiastic audiences 18-20. Margaret Machel appeared in The Egyptian before the house 21-23, and curtain calls were frequent. **COOK OPERA HOUSE** (H. R. Jacobs, manager): The second week's engagement of Baker's Opera co. proved highly successful, large audiences being present at each of the performances during the week ending 21. House closed for the season 21. **ACADEMY** (H. R. Jacobs, managers): True Irish Hearts was the attraction week ending 21. Business satisfactory. N. S. Wood 21. **MUSIC THEATRE** (M. S. Robinson, manager): Business continues first-class at this house.

MIDDLTOWN—CASINO THEATRE (Horace W. Corey, manager): E. S. Whelan in Alvin Join to a top house 18. Tony Farrell in My Colleen to fair business 18. **ITEM**: C. E. Callahan, formerly with the Lizzie Evans co., joined the co. here as manager for Tony Farrell.

PORT JERVIS—LEA'S OPERA HOUSE (George Lea, manager): Alvin Join to a fair-sized audience. **THEATRE NORMANDIE** (W. J. Silverstone, manager): Kittle Rhoades opened a week's engagement in The Painter's Wife to good business. **LOUIS TRACK** 18, both performances satisfactory.

SARATOGA SPRINGS—PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): First grand concert for the benefit of the V. N. C. A. Band 18 to a well-filled house. **TOWN HALL** (Hill and Conlan, managers): The Albanians finely presented The Bohemian Girl 18 to fair business.

ROCHELLEVILLE—SHATTUCK OPERA HOUSE (Charles A. Bird, manager): The Stevenson Dramatic co., headed by Charles J. Stevenson, opened a week's engagement 18 to a crowded house. **SHENICK**—CLARK'S OPERA HOUSE (L. and A. Babcock, managers): Uncle Rube to a fair-sized house 18. Performance very satisfactory.

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Boyle, manager): Roland Reed and co. in The Club Friend 18; had a large and well-satisfied audience. Maggie Mitchell 18; good-sized house.

RAVENNA—REED'S OPERA HOUSE (Carter and Judson, managers): Frank Mayo in Davy Crockett 18; fair house. General satisfaction.

WASHINGTON C. H.—OPERA HOUSE (H. B. Smith, manager): Hivers Sisters 18; small house.

NEWARK—MUSIC HALL (Edmiston and Kinne, managers): Blackthorn co. 18; small business. Ray L. Royce 18.

BELLEFONTAINE—GRAND OPERA HOUSE (T. L. Hutchins, manager): Lincoln J. Carter's Fast Mail co. No. 1, 18; large and enthusiastic audience at advanced prices. **ITEM**: The advance sale for The Little Tycoon 21 is very large.

EAST LIVERPOOL—BRUNT'S OPERA HOUSE (John Thompson, manager): Little Goldie in The Rocky Mountain Trail 18; poor business. Frank Mayo 18 in Davy Crockett to fair business; deserved a full house.

LEWISTON—MASONIC OPERA HOUSE (R. F. Ellis, manager): Hilda Vernon Dramatic co. to fair business 18-16.

ROCHESTER—OPERA HOUSE (Edward L. Keiser, manager): Fred C. Mosley and Edmiston Terry in Damon and Pythias to a fair house 18.

UPPER SANDUSKY—OPERA HOUSE (Linn and Gordon, managers): A Pair of Jacks Comedy co. 18; light business. A Breezy Time Comedy co. 20 (return engagement) to a packed house. General satisfaction.

LIMA—FAUBOT OPERA HOUSE (H. G. Hyde, manager): A Fair Rebel 18 to fair business. Milton and Dolly Nobles in From Sire to Son to good business. The Police Patrol 21. **ITEM**: Lima Lodge, No. 12, R. P. O. E., is actively at work on their minstrel performance to be given June 1.

GREENSBORO—KIPP'S OPERA HOUSE (P. E. Carr, manager): Ray L. Royce in Tom's Vacation 18; fair business.

WAVERTY—EMMITT'S OPERA HOUSE (Wm. Sank, manager): A Pair of Jacks to a large audience 18. General satisfaction.

DAYTON—GRAND OPERA HOUSE (Harry E. Feicht, manager): The McGibney Family 18; light business. Primrose and West's Minstrels 18; good business. **PARK THEATRE** (Harry E. Feicht, manager): Little Nugget 18-21. S. H. Hines, Harry Talbot, who essays, being of Oliver D. Sinden in Little Nugget, is a Daytonian. The local manager of the two theatres here, Harry E. Feicht, was presented with a handsome umbrella evening of 16, by a circle of friends, who fittingly celebrated his natal day in this manner.

STROUSVILLE—CITY OPERA HOUSE (W. D. McLaughlin, manager): Little Goldie 18; light business.

OHIO.

PORTLAND—MARQUAN GRAND OPERA HOUSE (S. H. Frandlander, manager): Corinne in Carmen Up to Date 18-16; fair business. **CONRADY'S NEW THEATRE** (Conrad and Wass, managers): The Shaugraun 18-17; good business. Andrew Waldron, who joined the co.

WANTED

TIME FOR WEEK OF MAY 2,

FOR

REHEARSALS

A COMEDY-DRAMA BY

Edwin Milton Royle.

To be produced May 9, at the Standard Theatre, with the following exceptional cast:

Selena Fetter, Mrs. Sol. Smith, Lucius Henderson, John Glendinning, Edmund Lyons, Theodore Hamilton, Harriet Ford, Abeline Barrison, Marion Giroux.

NOTE—"Friends" had a trial production in Salt Lake City, where it achieved instant and unmistakable success.

Address, EDWIN MILTON ROYLE, 103 W. 38th Street, New York.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, making them in time to reach us before.

DRAMATIC COMPANIES.

ACROSS THE POTOMAC: New York city April 18—
indefinite.
ALL THE COMFORTS OF HOME: Tacoma, Wash.,
April 27-28, Seattle 29, 30, Olympia 31, Boise City,
Idaho, May 2, 3, Ogden, Utah, 4, Provo 5, Salt
Lake City 6, 7, Denver, Col., 8-12.
A HA HEYWOOD: Harrodsburg, Ky., April 26, Dan-
ville 27, Nicholasville 28, Georgetown 29, Mt. Sterling
30, Winchester May 1.
ALFRED W. FREMONT: Nashville, Tenn., April 25-
30.
A BREVITY TIME: Pittsburg, Pa., April 25-30.
AUGUSTIN DAVIS: Washington, D. C., April 25-30.
ALICE IN LONDON: St. Louis, Mo., April 25-30.
ARIZONA JOE: New York city April 25-30, Wash-
ington, D. C., May 2-7, Pittsburg, Pa., 9-14.
ADA GRAY: St. Louis, Mo., April 25-30.
ANNE WARD TIPPANY: Chicago, Ill., May 2-7.
ALVIN JOHNS: Adams, Mass., April 26, No. Adams
27, Shelburne Falls 28, Holyoke 29, Greenfield 30,
Turner's Falls May 2, Rockville, Conn., 3, Will-
amantic 4, Danversville 5, Putnam, Southbridge 7,
Alexandria 8, Boston, Mass., May 2-31.
A PAIR REBEL: Philadelphia, Pa., April 25-30.
ANNE MICHELL: Monongahela City, Pa., April
25-30, Bellair, O., May 2-7, Newark 9-14.
BALDWIN COMEDY: Knoxville, Tenn., April 25-30.
BOY TRAMP: Boston, Mass., April 25-30.
BOBBY GAYLOR: Newark, N. J., April 25-30.
BEACON LIGHTS: Westbury, R. I., April 26, Taun-
ton, Mass., 27, Newport, R. I., 28, New Bedford,
Mass., 29, Brockton 30, Rockland May 2, Waltham
3, Marlboro 4, Attleboro 5, Fitchburg 6.
BOTTOM OF THE SEA: Montreal, P. Q., April 25-30.
BILL JEANS: Sioux City, Ia., April 25, 27, Omaha,
8, Neb., 29-30, Denver, Col., May 2-7.
BECKE-BARRON: Pocahontas, Idaho, April 25-26,
Provo City, Idaho, 28-30, Park City May 2, 4, Evans-
ton, Wyo., 5-7, Green River 9, 10, Rock Springs 11-
14.
BLADE STOCK: Kansas City, Mo., March 31-
May 7.
BOSTON COMEDY (Hart's): Appleton, Wis., April
25.
BLACK THORN: Philadelphia, Pa., April 25-30,
Brooklyn, N. Y., May 2-7, Newark, N. J., 9-14.
COLD DAY: Sheboygan, Wis., April 26, Manitow-
ish 27, Green Bay 28, Marinette 29, Menominee,
Mich., May 2, Iron Mountain 3, Hancock 4, Red
Jacket 5, Houghton 6, Duluth, Minn., 7, West
Superior, Wis., 10, Bessemer, Mich., 11, Ish-
peming 12.
CITY DIRECTORY: Pittsburg, Pa., April 25-30,
Chicago, Ill., May 2-7, Brooklyn, N. Y., 9-14.
CHARLES T. ELLIS: New York city April 18-30.
CHERRY LOT: Beaver Dam, Wis., April 26, Berlin
27, Ripon 28, Waupun 29, Cheboygan 30.
CHI GOO COMEDY: Mansfield, Wis., April 26, 27,
Chancellor, Johnson, Omaha, Neb., April 26, Con-
cil Bluffs, Ia., 27, Fremont, Neb., 28, Lincoln 29,
Atchison, Kan., 30, Denver, Col., May 2-7.
CLARENCE BENNETT: Butler, Pa., April 26, 27, Du-
bois 28, Kane May 2-7.
CHARLES FROMAN'S STOCK: Worcester,
Mass., April 26, 27, Amesbury 28, Lowell 29, 30,
Bangor, Me., May 2, 3, Portland 4, 5, Chelsea,
Mass., 6, Waltham 7, Newport, R. I., 9, Woon-
socket 10, Pawtucket 11.
CHARLES STEVENSON: Olean, N. Y., April 25-30.
CLARE TUTTLE: Lewisburg, W. Va., April 25-30.
CORA TANNER: New York city April 18-May 7.
CRUISE LOUIS: Grand Rapids, Mich., April 25-30.
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COUNTRY FAIR: Lafayette, Ind., April 26, Danville,
Ill., 27, Crawfordsville, Ind., 28, Seymour 29, Co-
lumbus 30.
CLAY CLEMENT: Kansas City, Mo., April 25-30.
CORSE PLYMONT: Galesburg, Ill., April 25-30, Moline
May 2-7.
CRIMINALS: Brooklyn, E. D., April 25-30, Har-
lem, N. Y., May 2-7.
CHAS. A. GARDNER: Toledo, O., April 25-30, Cleve-
land May 2-7, Erie, Pa., 9, Salamanca, N. Y., 10,
Reedsville, Pa., 11, Warren, O., 12, Salem 13, Mas-
sillon 14.
COUNTRY CIRCUS: Boston, Mass., March 28-April
30.
COUNTRY FAIR (Burgess): Boston, Mass., Sept. 7-
indefinite.
DEVIL'S WINE: Omaha, Neb., April 25-30.
DOWN ON THE FARM: Cincinnati, O., April 25-30.
DE LANGE RISING COMEDY: Newark, N. J., April
25-27, Paterson 28, Orange 29, Elizabeth 30.
DANGER SIGNAL: Chicago, Ill., April 25-30.
DR. BILL: Boston, Mass., April 25-30, Brooklyn, N.
Y., May 2-7.
DEAN AND KETCHUM: Manistee, Mich., April 25-30,
Dangers of a Great City: New York city May
2-7.
DANIEL SULLY: Philadelphia, Pa., April 25-30.
DEVIL'S AUCTION: Philadelphia, Pa., April 25-30.
EDDIE ELLISER: Ogden, Utah, April 26, 27, Salt
Lake City 28-30, Cheyenne, Wyo., May 2, Kearney,
Neb., 3, Hastings 4, Grand Island 5, Council Bluffs,
Ia., 6-7.
E. S. WILLARD: Boston, Mass., April 18-May 11.
EDWARD HARRIS: New York city Sept. 14-in-
definite.
E. H. SOTHERS: Philadelphia, Pa., April 25-30.
EIGHT BELLS: Williamstown, Conn., April 28, Water-
bury 29, Meriden 30.
EDWIN F. THORNE: New York city April 25-30.
EDWIN GOODRICH: Kankakee, Ill., April 25-30, Au-
rora May 2-7, Elgin 9-14.
FRANK L. FRANK: J. R., Detroit, Mich., April 25-30.
FRANK MAYO: Tiffin, O., May 2, Fremont 3,
Saginaw 4, Defiance 5, Fostoria 6, Lima 7, Mun-
ster, Ind., 8, Union City 9, Anderson 11, Kokomo
12, Frankfort 13, Crawfordville 14.
FAST MAIL: Southern: Port Huron, Mich., April 26,
Stratford, Ont., 27, London 28, St. Thomas 29,
Windsor 30, Hamilton May 2, 3, Niagara Falls,
N. Y., 4, Lockport 5, Corry, Pa., 6, Union City 7,
Cleveland, O., 8-12.

FRANK DANIELS: West Superior, Wis., April
26, Helena, Mont., 27, Butte 28-30, Anaconda
31, Spokane Falls, Wash., 4, 5, Victoria, B. C., 6, 7,
Kamloops 11, Vancouver 12, 13, Port Townsend 14.
FREDERICK WARDE: Helena, Mont., April 26.
FRANCESCA REDDING-MUCH: Stanton,
Beaver Falls, Pa., April 25-30, Bradford May 2-7,
Hornellsville, N. Y., 9-14.
FANNY DAVENPORT: Pittsburg, Pa., April 25-30.
FRANK S. DAVIDSON: Jersey Shore, Pa., April 26,
Renova 27, Austin 28, Port Allegheny 29, Couders-
port 30, Portville, N. Y., May 2, Cuba 3, Belmont
4, Bolivar 5, Kennerly 6, 7.
FAST MAIL (Northern): Detroit, Mich., April 25-
30, Chicago, Ill., May 1-7.
FIRE PATROL (Pearson's): Cleveland, O., April
25-30.
GREAT METROPOLIS: Brooklyn, E. D., April 25-30,
Jersey City, N. J., May 1-7.
GO-WON-GO HOWARD: Newark, N. J., April 25-30,
Gray and Stephens Washington, D. C., April
25-30.
GRANVILLE LUTHERANS: Chicago, Ill., April 10-30,
St. Louis, Mo., May 1-14.
GUS WILLIAMS: San Francisco, Cal., April 25-30.
GEORGE C. STALEY: Buffalo, N. Y., April 25-27,
Hornellsville 28, Elmira 29, Binghamton 30, Phila-
delphia, Pa., May 2-7.
GARY STOCK: Fort Wayne, Ind., March 28-in-
definite.
GRIMMER-DAVIS: San Francisco, Cal., April 4-
indefinite.
GLORIANA: Boston, Mass., April 18-30.
NETTIE BERNARD-CHASE: Ottawa, Ont.,
April 26, Smith's Falls 27, Brockville 28, Gan-
anoque 29, Kingston 30, Napanee May 2, Belleville
3, Trenton 4, Picton 5, Port Hope 6, Peterboro 7,
Hendry E. Huxey, St. Paul, Minn., April 26,
Stillwater 27, Minneapolis 28-30.
HONEST HEARTS AND WILLING HANDS: Chicago,
Ill., April 25-30, Pittsburg, Pa., May 2-7, Philadel-
phia 9-14.
HELD BY THE ENEMY: Boston, Mass., April 18-30.
HENRY LEE: St. Louis, Mo., April 25-30.
HENDERSON AND TEN HOURS: Fort Jervis, N. Y.,
April 27, Middletown 28, Paterson, N. J., 29, 30,
Binghamton, N. Y., May 3, Oswego 4, Corning 5,
Ithaca 6, Lyons 7, Oswego 8, Canastota 9, Gouver-
neur 10.
HANDS ACROSS THE SEA: New York city April 25-
30, Newark, N. J., May 2-7, Paterson 9-11, Plain-
field 12, 13, 14.
HOSKINS AND HOSS: Milwaukee, Wis., April 26, 27,
Madison 28, Janesville 29, Bloomington 30, Ill.,
Hardin and Von Loebe: Bolton, Eng., April 25-30.
HOLE IN THE GROUND: Boston, Mass., April 25-
30, New York city May 2-7.
HIS NIBS THE BARON: Atchison, Kans., April 26, St.
Joseph, Mo., 27, Topeka, Kans., 28, Beatrice, Neb.,
29, Lincoln 30.
IVY LEAF: Indianapolis, Ind., April 25-30.
IMAGINATION: Philadelphia, Pa., April 25-30.
JULIA MARLOWE: Philadelphia, Pa., April 25-30.
J. H. WALLACE: Fresno, Cal., April 26, 27, Stockton
28, 29, Auburn 30.
JESSE ADAMS: Ashland, Pa., April 25-27, Ber-
wick 28, 29, Marietta, N. Y., May 2, Homer 3,
Cazenovia 4, Camden 5, Binghamton 6, 7,
JAMES MILLS: Halifax, N. S., April 18-May 21.
JONAS B. MACKIE: Newport, R. I., April 27, Taun-
ton, Mass., 28, Attleboro 29, Woonsocket, R. I., 30,
New York city May 2-7.
JAMES CONNOR ROACH: Lynn, Mass., April 26.
JENNIE HOLMAN: Fort Smith, Ark., April 25-30.
JARREAU COMEDY: Philadelphia, Pa., April 25-30.
JANE (No. 2): Woonsocket, R. I., April 26, Attle-
boro, Mass., 27, Haverhill 28, Lawrence 29, Waltham
30, Brockton May 2, Chelsea 3, Lynn 4, New Bedford
5, Manchester 6.
KIDNAPED: New York city April 25-30.
KNOTTY AFFAIR: Chicago, Ill., April 25-30.
LAURENCE COMEDY: Saxton, Pa., April 25-30.
LEWIS MORRISON: New York city April 25-30,
Little Nugget: Columbus, O., April 25-30, Kenton
May 2, Lima 3, Defiance 4, Fort Wayne, Ind., 5,
Huntington 6, Logansport 7.
LEONA E. LANE: Scotland, N. Dak., April 25-30.
LIMITED MAIL: Kalamazoo, Mich., April 26,
Port Wayne, Ind., 27, Logansport 28, Danville,
Ill., 29, Decatur 30, Springfield May 2, Jacksonville
3, Streator 4, Ottawa 5, Joliet 6, Englewood 7, Mil-
waukee 8, 9-14.
LYCUM THEATRE (Sharpley's): Sweet Springs,
Mo., April 25-30, Higginsville May 2-7, Richmond
9-14.
LATER ON: San Francisco, Cal., April 18-30.
LOST PARADISE: Brooklyn, N. Y., April 25-30.
LARADE ROWELL: Kendallville, Ind., April 26.
LITTLE GOLDIE: Pittsburg, Pa., April 25-30.
LITTLE GOLDIE: Pittsburg, Pa., April 25-30,
Philadelphia, Pa., May 2-14.
LYCUM THEATRE (Frohman's): New York city,
Nov. 16-indefinite.
LITTLE LOUIE FAUTLERROY: Louisville, Ky., April
25-30, Mt. Vernon, Ind., May 2, Parkersburg, W.
Va., 3, Weston 4, Grafton 5, Wheeling 6, Butler
Pa., 9, Johnstown 10, Altoona 11, Tyrone 12,
Gettysburg 13, Lancaster 14.
MATTHE V. KERS: Philadelphia, Pa., April 25-30.
MR. AND MRS. KENDAL: Harlem, N. Y., April 25-
30, Brooklyn, E. D., May 2-7, Philadelphia, Pa., 9-
14.
MIDNIGHT ALARM (Pearson's, A): Brooklyn,
N. Y., April 25-30.
MORA WILLIAMS: Warren, Pa., April 25-30, Oil
City, May 2-7, Jamestown, N. Y., 9-14.
MAUDE OSWALD: Georgetown, O., April 25-27.
MR. BARNES OF NEW YORK: Milwaukee, Wis.,
April 25-30.
MARIE HUBERT-FROHMAN: Pine Bluff, Ark.,
April 26, Fort Smith 27, Fayetteville May 2,
Eureka Springs 3, Springfield, Mo., 4, Carthage
5, Joplin 6, Pittsburg, Kans., 11, Parsons 12, Fort
Scott 13.
MCCARTHY'S MISADVENTURES: Waterbury, Conn., April
25-30.
MARIE WAINWRIGHT-FRENCH: Cal., April 27, Oak-
land 28, 29, Sacramento 30, Portland, Ore., May
2-7, Seattle, Wash., 9-17, Tacoma 18-19.
MARBLE COMEDY: Hanfield, Wis., April 25-30.
MAY BRETONNE: Oshkosh, Wis., April 25-30.
MAGGIE MITCHELL: Chicago, Ill., April 25-30.
MONEY MAD: Harlem, New York city, April 25-30,
Melville Sisters: Akron, O., April 25-30, Terre
Haute, Ind., May 2-7.
MUGGS LANDING: Toronto, Ont., April 25-30,
Burlington, N. Y., May 1-7, Montreal, P. Q., 9-14.

MR. WILKINSON'S WIDOWS: New York city April
18-May 7.
MIDNIGHT ALARM: Brooklyn, N. Y., April 25-30.
M. KANDLAS COMEDY: Cawker Kans., April 26,
Beloit 27, Minneapolis, Minn., 28, Salina 29.
MADAME MODIESKA: Dayton, O., April 26,
Springfield 27, Columbus 28, Youngstown 29,
Wheeling, W. Va., 30, Pittsburg, Pa., May 2-7.
MAUD GRANGER: Wausau, Wis., April 26, Mer-
rill 27, Appleton 28, Racine 29, Elgin, Ill., 30.
MOSLEY AND TERRY: Wellsboro, O., April 26,
Alliance 27, Canton 28, Salem 29, Warren 30, Mas-
sillon May 2, Akron 3, Newark 4, 5.
MRS. JOHN DREW: Philadelphia, Pa., May 2-7.
MISS HELETT: Boston, Mass., April 25-May 7.
MINNA GALE: Iowa City, Ia., April 26, Cedar
Rapids 27, Marshalltown 28, St. Charles 29, St.
Paul, Minn., May 2-4, Minneapolis 5-7, Eau Claire,
Wis., 9, Wausau 10, Oshkosh 11, Madison 12, Racine
13, Englewood, Ill., 14.
MY JACK (Walter Sanford's): Denver, Col., April
25, Colorado Springs May 2, 3, Pueblo 4, 5, Lead-
ville 6, 7.
MAY LOUISE ALLEN: Central City, S. Dak., April
26, 27, Deadwood 28-30, Lead City May 2-4, Custer
5, Hill City 6, Fort Robinson, Neb., 7.
MARGARET MATHER: Scranton, N. Y., April 26,
27, Corning 28, Binghamton 29, Morristown, N. J.,
30, Harlem, N. Y., May 2-7.
MR. WILKINSON'S WIDOWS: Chicago, Ill., April
18-30.
ONE JANAUSSCHKE: Springfield, Mass., April
26, Lynn 27, Plymouth 28, Salem 29, Amesbury
30, New York city May 2-7.
MODEL HUSBAND: Detroit, Mich., April 26, 27.
MCGINLEY'S NIGHT OUT: Honesdale, Pa., April 26,
Port Jervis, N. Y., 30.
MILTON NOBLES: Watertown, N. Y., April 26,
Ogdensburg 27, Amsterdam 28, Gloversville 29,
NEILS M. HENRY: Pittsburg, Pa., April 25, 30,
New York city May 2-7.
MICHAEL LANE-LEY: Rolling Fork, Miss., April
25-30.
NIOME: Milwaukee, Wis., April 25-May 1.
NATURAL GAS: Cohoes, N. Y., April 26, Saratoga
27, Troy 28-30, Buffalo May 2-4, Rochester 5-7,
Chicago, Ill., 8-12.
NAY C. GOODWIN: Philadelphia, Pa., April 25-
30, Trenton, N. J., May 2, Yorkers, N. Y., 3,
Poughkeepsie 4, Albany 5, 6, Troy 7, Boston,
Mass., 8, Lowell 9, Manchester, N. H., 10, New
Bedford, Mass., 11, Worcester 12, 13.
NOSS JOLLIERS: Flint, Mich., April 26, Holly 27,
Fenton 28, Pontiac 29, Ann Arbor 30, Monroe May
2, Elvira, O., 3, Canvagh Falls 4, Kent 5, Green-
ville, Pa., 6, Sharon 7, Mercer 9, Beaver Falls 10-
12, New Brighton 13, 14.
N. S. WOOD: Rochester, N. Y., April 25-30.
OH, WHAT A NIGHT: Mohrley, Mo., April 26,
Mason City 27, Quincy, Ill., 28, Louisiana, Mo., 29,
St. Charles 30, East St. Louis, Ill., May 2, Alton
3, Decatur 4, Champaign 5, Bloomington 6, Lin-
coln 6, Peoria 7.
OLD OLD STORY: Findlay, O., April 26, Fostoria
27, Sandusky 28, Chicago, Ill., May 2-9.
OLD STORY: Spokane Falls, Wash., April 27.
OLD LEO PROUD: Salem, Mass., April 26, Lowell
27, Fitchburg 28, Gardner 29, Keene, N. H., 30, Rut-
land, Vt., May 2, Burlington 3, Montpelier 4, Barre
5, Concord, N. H., 6, Portsmouth 7, Lawrence,
Mass., 8, Saco, Me., 10, Dover, N. H., 11, Amherst,
Mass., 12.
OLD NEIGHBORS: Duluth, Minn., April 26,
Eau Claire, Wis., 27, La Crosse 28, Winona 29, Ra-
cine 30, Milwaukee May 1-7.
OLD HONEYBEE: Pittsfield, Mass., April 26,
Cohoes, N. Y., 27, Troy 28, Saratoga Springs
May 2, Glens Falls 3, Schenectady 4, Amster-
dam 5, Johnstown 6, Utica 7, Ogdensburg 8,
Watertown 9, Oswego 10, Auburn 11.
ONLY A FARMER'S DAUGHTER (Voorhees): Lexing-
ton, Va., April 26, Staunton 27.
OLD HONEYBEE (Gentman Thompson): Chicago,
Ill., March 7-indefinite.
PATTI ROSA: Petoskey, Mich., April 26, Muskegon
27, Grand Rapids 28, Flint 29, Bay City 30, Lansing
May 2, East Saginaw 3, Port Huron 4, Detroit 5-7,
April 25-30.
PAYTON COMEDY: Sioux City, Ia., April 25-30.
PITCO STOCK: Baltimore, Md., April 25-30.
POWER OF THE PRESS: Salt Lake City, Utah, April
25-27, Ogden 28, 29, San Francisco, Cal., May 2-14.
PETE PETERSEN: Stevens Point, Wis., April 26,
Wausau 27, Merrill 28, Rhinelander 29.
PAY TRAIN: Cincinnati, O., April 24-30, Toledo
May 2-7, Toronto, Ont., 9-14.
PAIR OF KIDS: Charles, Ro., April 26, Litchfield,
Ill., 27, Streator 28, Aurora 29, Joliet 30, Champaign
May 2, Lafayette, Ind., 3, Logansport 4.
PAUL KAUVER: Paterson, N. J., April 26, 27,
Newark 28-30.
PAIR OF JACKS: St. Louis, Mo., April 25-30.
R. D. MACLEAN-MARIE PRESCOTT: Lan-
sing, Mich., April 26, Battle Creek 27, Jackson 28,
Ann Arbor 29, Ypsilanti 30, Findlay, O., May 2,
Upper Sandusky 3, Lima 4, Xenia 5, Marion 6,
Newark 7, Fairbury, Ia., Canton 8, Salem 9,
Stanhopeville 10, Butler, Pa., 11.
REBE COGILAN: Baltimore, Md., April 25-30.
RAYMOND COMEDY: Chillicothe, O., April 25-30.
ROBY OF THE HILL: Philadelphia, Pa., April 25-30.
ROBERT MANTELL: Milwaukee, Wis., April 25-27,
South Bend, Ind., 28, Elkhart 29, Fort Wayne 30,
Newark 7, Fairbury, Ia., Canton 8, Salem 9,
Stanhopeville 10, Butler, Pa., 11.
REBEA ST. PAUL: Minn., April 26-30.
ROBERT MCGINLEY: Tallentire, Col., April 26,
Quincy 27, 28, Montrose 29, 30.
ROLAND REED: Williamsport, Pa., April 26,
Scranton 27, Allentown 28, Trenton, N. J., 29,
Albany, N. Y., May 2-4, Springfield, Mass., 5,
ROSENA VORLES: Troy, N. Y., April 25-27, Albany
28-30, New York city May 2-7.
RICHARD MANFIELD: San Francisco, Cal., April
18-May 14.
STUART ROSS: Cincinnati, O., April 25-30,
Cleveland May 2-4, Buffalo, N. Y., 5-7.
SINBAD: Des Moines, Ia., April 26, 27, Burlington
28, Peoria, Ill., 29, 30.
ST. PETER SISTERS: Salida, Cal., May 2, Buena
Vista 3, Gilman 4, 5, Glenwood Springs 6, 7, Aspen
8, 9.
STRAIGHT TIP: Bridgeport, Conn., April 26, Water-
bury 27, Hartford 28, New Haven 29, 30.

SEIDER AND FLY: Spokane Falls, Wash., April 26,
Missoula, Mont., 27, Butte 28-30, Anaconda May 2,
Helena 3, 4, Great Falls 5, 6, Roseman 7, Fargo 8,
Winnipeg, Man., 10, 11, Grand Forks, N. Dak., 12,
Crookston 13.
SINOLING PLAYERS: Oakland, Cal., April 26, San
Rafael 27, Livermore 28, San Jose 29, 30.
SIDE TRACKED: Paw Paw, Mich., April 26, South
Haven 27, Kalamazoo 28, Allegan 29, Grand
Haven 30, Muskegon May 2.
SPOONER COMEDY: Kansas City, Mo., April 25-30,
Quincy, Ill., May 2-7.
ST. PLANSKARD: Hudson, Ind., April 26, Hartford
City 27, Wuncie 28, Tipton 29, Anderson 30, New-
castle May 2.
SOCIAL SESSION: Duluth, Minn., April 26, Ashland,
Wis., 27, Iron Mountain, Mich., 30.
THE COLONY (Hart's): Springfield, Ill., April 25-30,
Scottsbluff, Neb., April 26, Freeport, Ill.,
27, Galena 28, Dubuque 29, 30, La Crosse, Wis.,
May 2, Rochester, Minn., 3, Winona 4, Red Wing 5,
Duluth 6, Superior, Wis., 7, Brainerd, Minn., 8, St.
Cloud 9, Stillwater 10, Hastings 11, St. Peter 12,
Mankato 13.
SURPRISE (Hart's): Minneapolis, Minn., April
25-30, Chicago, Ill., May 2-7.
SOL SMITH RUSSELL: Chicago, Ill., April 25 May 25.
SPOONER DRAMATIC: Janesville, Wis., April 25-30,
Waukesha May 2-7, Beaver Dam 9-14.
STILL ALARM: Jersey City, N. J., April 25-30.
TEXAS STEER: Washington, D. C., April 26-30.
THE CIRCUS: Cincinnati, O., April 25-30.
THE NIGHTS IN A BAR-ROOM (Brehm's): Clinton,
Ill., April 26, Sullivan 27, Matteson 28, Tuscola 29,
THE DAZZLER: Brooklyn, N. Y., April 25-30, Pough-
keepsie May 2, Newburg 3, Kingston 4, Yonkers
5, Plainfield, N. J., 6, Trenton 7, Baltimore, Md.,
9-14.
TWO SISTERS: Lockport, N. Y., April 26,
Aurora 27, Syracuse 28-30, Boston, Mass., May 2-7,
T. W. KEENE: Washington, D. C., April 25-30.
THE NIGHTS IN A BAR-ROOM (Helm's): Brooklyn,
N. Y., April 25-30.
TWO JOHNS: St. Paul, Minn., April 25-30, Minne-
apolis May 2-7.
THE SOUTH: St. Louis, Mo., April 25-30.
TONY FARRELL: Glens Falls, N. Y., April 26, 29,
Pittsburg 30, Montreal, P. Q., May 2-7.
THE PAYMASTER: Paduchuk, Ky., April 26.
THE BATH: Mayfield, Ia., April 26, Vinton
28, Cedar Falls 29, Waverly 30.
THE SODAS: Chicago, Ill., April 25-May 7.
THE VOODOO: Lancaster, Pa., April 26, York 27,
Altoona 28, Johnstown 29, McKeesport 30, Pitts-
burg May 2, Buffalo, N. Y., 9-11, Albany 12-14.
THOMAS C. SNEAR: Dayton, O., April 25-30.
THE VANDERBILT: Detroit, Mich., May 2-7.
THE ESSON: Brooklyn, N. Y., April 25-30.
TRIP TO CHICAGO: New York city Nov. 9-
indefinite.
ULLIE AKERSTROM: Waltham, Mass., April 25-27,
Morristown 28-30, New Haven May 2-4, New Brit-
ain 5-7, Meriden 8-11, Bridgeport 12-14.
UNCLE HIRSH: Brooklyn, N. Y., April 25-30.
UNCLE TOM'S CABIN (Middaugh and Co.): Galva,
Ia., April 26, Keosauqua 27, Mendota 28, Sandwich
29, Piquette 30.
WORLD AGAINST HER (Agnes Wallace-Villar):
Louisville, Ky., April 25-30.
W. H. CHASE: New York city Jan. 18-indef-
inite.
WAITE COMEDY: Easton, Pa., April 25-30.
WARREN NOBLE: Mantowoc, Wis., April 25-30.
WORLD (J. Z. Little's): Baltimore, Md., April
25-30.
WILFRED CLARKE: Annapolis, Md., April 26, Easton
27, Cambridge 28, Smyrna, Del., 29, Milford 30, Sal-
isbury, Wey 2, Norfolk Va., 3, Newport News 4,
Suffolk 5, Richmond 6, 7, Staunton 9, Roanoke 10,
Lynchburg 11.
OPERA AND CONCERT.
AGNES HUNTINGTON: San Francisco, Cal., April
18-30.
ANNE PINLEY OPERA: New York city April 18-
May 14.
ARONSON OPERA: Brooklyn, E. D., April 25-30.
ARMSTRONG OPERA: Tipton, Ia., April 26.
BAKER OPERA: Buffalo, N. Y., April 25-May 7.
BALLOON OPERA: Portland, Ore., April 25-30, Salt Lake
City, Utah, May 1-4, Ogden 5.
CORINNE OPERA BUREAUQUE: Seattle, Wash.,
April 26, Olympia 27, Tacoma 28-30.
COMEDY OPERA: Harrisburg, Pa., April 26, Read-
ing 27, Allentown 28, Wilkesbarre 29, Scrant-
on 30.
CAROL COMEDY: Summit, Ill., April 26.
CHARLTON OPERA: Buffalo, N. Y., April 26, 27.
DIGBY BELL OPERA: Baltimore, Md., April 18-30,
New York city May 2-indefinite.
DE WOLF HOPPER: New York city May 9-June 4.
DESIGN OPERA: Atlanta, Ga., April 18-May 23.
FRANCIS WILSON COMIC OPERA: New York city
Oct. 5-May 7.
JOE J. MAY: Boise City, Idaho, April
18-30.
JULIE GRAY OPERA: Augusta, Ga., April 25-30,
Charleston, S. C., May 2-July 2.
LITTLE TYCOON OPERA: Cumberland, Md., April
26, Baltimore 27-30, Washington, D. C., May 2-7,
Philadelphia, Pa., 9-June 4.
ELLIS RUSSELL OPERA: Philadelphia, Pa., April
25-May 7.
MCGINLEY FAMILY COMEDY: Chillicothe, O., April
26, Jackson 27, Athens 28, Nelsonville 29, New
Strataville 30, Logan May 2, Newark 3, Coshocton
4, Uhrichsville 5, Cadiz 6, Massillon 7, Wooster 8,
Millsburg 9, Mansfield 10, Kent 11.
NASHVILLE STUDENTS: Wright's: Marietta,
Kans., April 29, Hanover 28, Wynona, Neb., 29,
De Witt 30.
NEW AMERICAN OPERA (Hinch's): Philadelphia,
Pa., May 2-indefinite.
OVIE MUSIN COMEDY: Stockton, Cal., April 26,
27, Sacramento 28, Oakland 29, 30, San Francisco
May 2-4, Sacramento 5, Albany, Ore., 6, Salem 7,
Portland 8, 9, Tacoma, Wash., 10, Seattle 11,
Ellensburg 12.
PUGSLEY CONCERT: Murfreesboro, Tenn., April
26, 27, Tallahassee 28-30.
PAULINE HILL OPERA: New Haven, Conn., April
26, Hartford 27, Providence, R. I., 28-30.
SHACKFORD OPERA: Memphis, Tenn., April 25-
May 7.
SHIP ANCHOR: Topeka, Kans., April 26, Leavenworth
27, Kansas City, Mo., 28-30.
U. S. MARINE BAND: St. Paul, Minn., April 26

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